

MUSICAL AMERICA

Vol. XXII. No. 22

NEW YORK

EDITED BY

John C. Freund

OCTOBER 2, 1915

\$2.00 per Year
Ten Cents per Copy

ORCHESTRAS AID CAMPAIGN FOR AMERICAN MUSIC

Two Leading New York Organizations, Philharmonic and Symphony, to Present Unusually Large Number of Works by American Composers—War's Curtailing of Supply of European Novelties Makes Opportune Time for Testing Abilities of Our Own Creative Musicians—Music of Twelve Americans Scheduled

DURING the coming season New York's two leading orchestras, the Philharmonic Society and the New York Symphony, will be active forces in the campaign for the recognition of worthy American composers, as each organization will perform an unusually large number of native works.

"American composers will receive marked attention on our programs this season," said Felix F. Leifels, manager of the Philharmonic, the other day, "but I would like to add that this should not be taken to indicate that foreign novelties will be neglected by the Philharmonic." Josef Stransky, the Philharmonic conductor, will introduce Richard Strauss's new "Alpine" Symphony for the first time in America at one of the January concerts. Max Reger's "Variations on a Theme by Mozart" will receive its first American presentation in the first concert, Oct. 28. In November Schönberg's symphonic poem, "Pelléas and Mélisande" will have its first production, and other European novelties will be announced later.

Philharmonic's List

The works of American composers scheduled to be performed by the Philharmonic this season are the following: MacDowell's "Lancelot and Elaine"; Rubin Goldmark, "Samson"; Seth Bingham, Oriental Fantasy; David Stanley Smith, "Prince Hal" Overture; Cornelius Rubner, Oriental Suite; Edmund Severn, Violin Concerto, soloist, Maximilian Pilzer; A. Walter Kramer, Two Symphonic Sketches; Fritz Stahlberg, Orchestral Suite.

The New York Symphony, Walter Damrosch, conductor, will also present an exceptional number of native works, as well as a goodly representation of foreign composers. Among the latter offerings are the Ravel Symphonic Excerpts from "Daphnis and Chloë," to be heard for the first time in New York in the opening pair of concerts, and Two Mood Pictures, by Delius, also in its first New York hearing on Nov. 28. Other new foreign novelties will be performed later in the season.

To Play Damrosch Excerpts

Important among the American compositions which Conductor Damrosch will offer to the hearers of his New York series of concerts will be excerpts from his incidental music which he composed for Margaret Anglin's productions of "Iphigenia in Aulis" and "Medea" at the Greek Theater of the University of California.

In the midst of a visit to New York from his Long Island retreat (where he will remain until rehearsals for the Symphony season begin), Mr. Damrosch took a few moments from a business hour at the orchestra's offices the other afternoon to tell a MUSICAL AMERICA representative something about his programs for the season, as well as about his visit to the Pacific Coast, from which he had lately returned.



ANNE McDONOUGH

Leader of People's Singing Classes and People's Choral Union, Which Have Contributed Vastly to the Spread of Musical Knowledge in Philadelphia and Furnished a Remarkable Example of Practical Philanthropy Applied to Music (See Page 4)

"Although the war has almost stopped the importation of new works by foreign composers," said the noted conductor, "we shall have a particularly interesting list of offerings. For this wartime condition makes it a particularly appropriate time to give a hearing to our own gifted composers. I trust we will be able to offer some works which will appeal to the musical judgment of our public, rather than to their patriotism. I have never believed in introducing works of Americans for patriotic reasons, instead of for the sake of their intrinsic worth."

"In fact, I do not believe any patriotic purpose is served with the 'encouraging' of an American by performing a work of his which is not worth while. The way to encourage a composer of ordinary music is to discourage him from writing any more of such music, so that he may turn his attention to something else. By performing the work you will not even convince him that it is ordinary. The

composer is likely to regard his new work with the ecstasy of a parent, and when he hears it performed for the first time he is filled with exaltation and he considers it beautiful, even though it may be mediocre. He is similar to the woman to whom an ugly child is born—no matter what the world may think, that child is not ugly to its mother. Thus it is apt to be with composers."

Kolar's First Symphony

Of Mr. Damrosch's offerings there will be especial interest in the bringing forward of the first symphony by Victor Kolar, one of the orchestra's first violins and its assistant conductor. Mr. Damrosch has been keenly interested in the work of his young aide, and has performed several of his compositions. "I have seen only the first movement of Kolar's Symphony No. 1," related Mr.

[Continued on page 4]

FOUR NEW SINGERS ADDED TO FORCES OF METROPOLITAN

Some of the Fruits of Manager Gatti-Casazza's Summer in Europe Made Public—Final Decision as to Toscanini's Return Expected This Week—Caruso to Be in New York for the Entire Season

WITH the news of the engagement of four new singers for the Metropolitan Opera Company, William J. Guard, the company's press representative, arrived in New York, Sept. 24, on the Taormina from Naples. He was not without hope that Mr. Toscanini would return to New York for the season and expected to hear the final decision this week.

"General Manager Gatti-Casazza, whom I left in Milan, which he made the center of his activities, instead of Paris, will sail for New York about Oct. 2 on the Dante Alighieri with General Secretary F. C. Coppicus," said Mr. Guard. "Mr. Gatti-Casazza has had a very busy summer and plenty of troublesome problems, caused by the war, to solve. The ocean voyage he will have to consider as his usual vacation. Otto Weil, business representative of the direction, was occupied with Metropolitan Opera interests in Austria and Germany, when he visited Berlin, Vienna and other important musical centers. From time to time Mr. Gatti and his staff had to journey either to Zurich or Lugano, Switzerland, for business conferences, including auditions of singers, on neutral territory. However, everything augurs a brilliant and interesting Metropolitan Opera season in spite of the difficulties involved in organizing it."

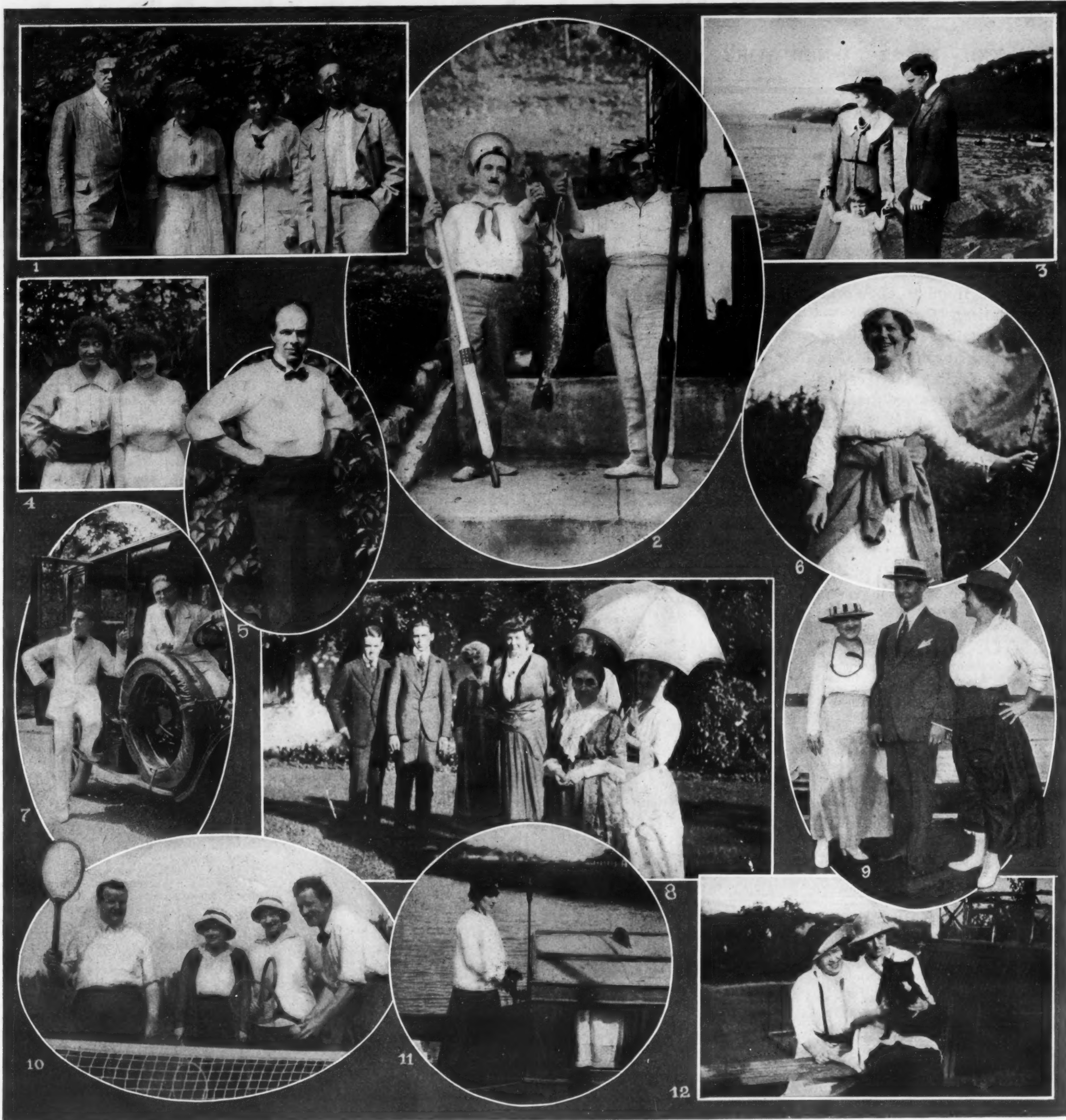
"Mr. Caruso, who arrived in Europe from South America just before I sailed, will remain all through the New York season. As for Mr. Toscanini, I expect to hear this week from Mr. Gatti what his final decision is. A few days before leaving Milan, Mr. Toscanini, Mr. Gatti and I were together. The Maestro was a 'burning bush' of patriotism. You have heard of the wonderful patriotic concert he organized and conducted, of which the great chorus of 1500 was trained by our able and modest Mr. Giulio Setti, who came on the Taormina with me and who shared the honors of the evening. Now Mr. Toscanini has organized and is conducting an opera season to last two months in Milan to give work to the less fortunate musicians, the principals like himself contributing their services, while the profits go to the Red Cross. Mrs. Toscanini is one of the chief leaders in the latter organization; their little daughter, Wally, is also an active worker for the cause, and their son has enrolled in the army, a volunteer before his class has been called. You can realize then how, with his enthusiastic temperament, Mr. Toscanini hesitates over coming to New York, at least during the first part of this season. Nevertheless, Mr. Gatti-Casazza may succeed in persuading him."

"New artists? Well, you already know about Mme. Maria Barrientos, the Spanish coloratura soprano, whose reputation has preceded her. She comes the latter half of the season. The engagement of the baritone, Giuseppe De Luca, whose qualities as a singing actor I heard highly praised in Italy, also has been announced."

"Four other new singers added to the Metropolitan's long list by Mr. Gatti-Casazza this summer are as follows:

[Continued on page 3]

PHOTOGRAPHIC REVIEW OF SUMMER'S LAST DAYS



TIS the Last Rose of Summer in MUSICAL AMERICA's garden of vacation glimpses reproduced herewith. Before departing from Chautauqua, N. Y., a quartet of that assembly's soloists posed in an ivy-laden setting for Snapshot No. 1, reading from left to right: Calvin Coxe, tenor; Marie Kaiser, soprano; Amy E. Ellerman, contralto; Edmund A. Jahn, baritone. *Pescatores*, armed with proof to convince doubting Thomases of their piscatorial skill, are Luca Botta, tenor, and Gianni Viafora, in No. 2, taken at Long Lake, N. Y.

Francis Moore, the pianist, and his family are surveying Long Island Sound pensively from one of its rocky shores, as we see them in No. 3. Two gifted soloists of Sousa's Band—Grace Hoffman, soprano, and Florence Hardeman, violinist—stand before us in No. 4, which was "snapped" at Willow Grove, Pa., when the young artists were heard by 35,000 on the final day, and were presented with huge bouquets of American Beauties by the park management. Picture No. 5 was made in the mountains of Colorado and shows Harry Evans, the London basso-cantante, who opens in October a season with Otto L. Fischer, the pianist.

At Glacier, Canada, we find a young soprano pupil of Oscar Saenger, Beulah Munson, in No. 6. The combination of quasi-chauffeur and his "fare," in No. 7,

represents Carlo Edwards, the vocal coach, who is the quondam driver, and Guido Ciccolini, the Italian tenor, at Long Branch, N. J. A famous musical retreat, the Hacienda, Mrs. Phebe Hearst's summer residence near Pleasanton, Cal., is the scene of No. 8. Mrs. Hearst is standing in the foreground and Eva Mylott, the Australian contralto, is the central figure of the group.

A Spanish basso, Giovanni Martino, is flanked by two Canadian artists, Eva Gauthier, mezzo-soprano, and Pauline Donalda, soprano, at Coney Island in No. 9. "Music Makers as Tennis Experts" describes the mixed doubles quartet in No. 10, which shows Hardy Williamson, tenor, and Florence Macbeth, soprano, and their teachers, Mr. and Mrs. Yeatman Griffith, on the private court of the W. S. Daniels farm in the Ramapo Mountains. Jeanne Maubourg, contralto and yachtswoman, drives her own motor boat at East Rockaway, L. I., in No. 11.

And the final picture in this valedictory "layout" of summer snapshots shows, at the left, Bertha Wesselhoeft Swift, the Boston teacher and soprano, and Helen Reynolds, violinist and member of the Elsa Fischer String Quartet, New York City, and their dog "Dizzy," who is the mascot of a summer colony of musicians vacationing at St. Johnsbury, Vt.

Max Schillings's New Opera Has Premiere at Stuttgart

A Berlin wireless message received at Tuckerton, N. J., on Sept. 27, stated that the first production of Prof. Max Schil-

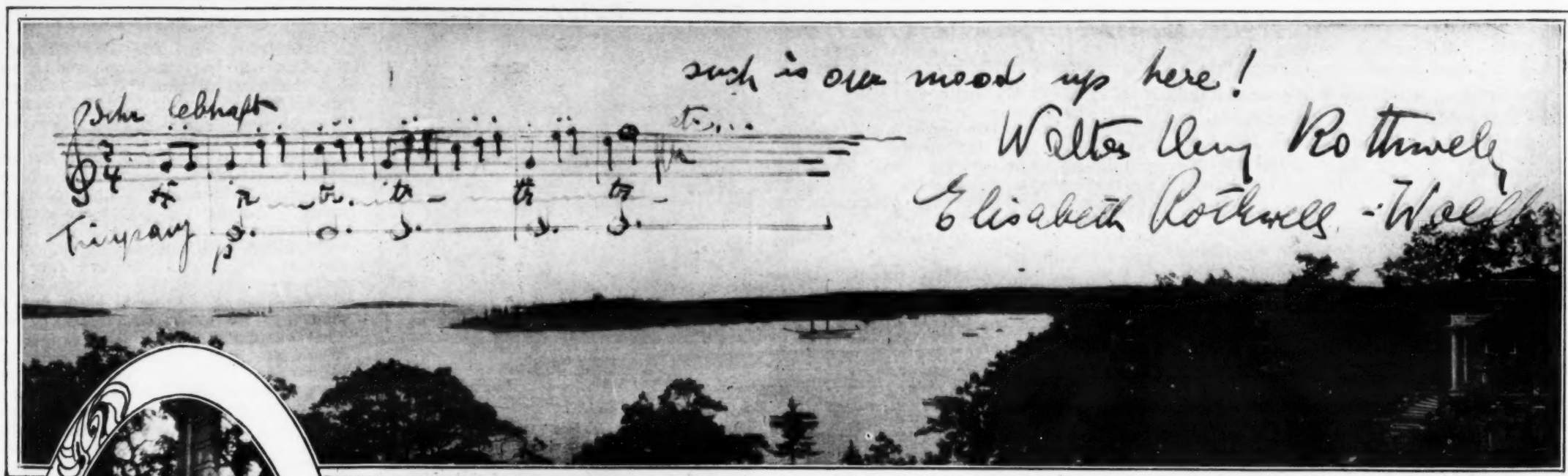
lings's new opera, "Mona Lisa," had been given in the Royal Theater at Stuttgart. Richard Strauss and Engelbert Humperdinck were in the audience. The Swedish singer, John Forsell, in the rôle of a jealous husband, was especially applauded.

School's Faculty Trained Entirely in America

LIMA, N. Y., Sept. 28.—The school of music connected with the Genesee Wesleyan Seminary in this city boasts of a

faculty whose members have received their musical training wholly in America. The school's director is Etta Smith Snyder. The outlook for the present year is a bright one, pupils enrolling from many different States.

MAKES STUDIO A WORKSHOP TO TRAIN CONDUCTORS



Walter Henry Rothwell, gifted European conductor, whose work with the Saint Paul Symphony, which he headed for seven years, won widespread recognition. On the left, Mr. and Mrs. Rothwell "snapped" in Saint Paul. Above, a bird's-eye view of West Boothbay Harbor, Me., where they spent the recent summer. The musical excerpt is a lively English horn motive from "Tristan."

Walter Henry Rothwell Sets Out to Prove That Technique of Conducting Can Be Taught Without the Student's Wielding a Baton Over an Actual Orchestra—Will Show That This Science May Be Learned by Those Who Have the Conductor's Instinct, Requisite Preparatory Knowledge and Ability to Play Piano Fairly Well

music being supplied by me at the piano. The cues must be given, the tempi accurately beaten and all the various points taken care of. When a man can perform this feat to my satisfaction, providing he has a certain amount of magnetism, poise and executive ability, he can conduct that score equally as well with the orchestra actually before him. If, however, while knowing his score thoroughly, he is lacking in certain of those qualities which I have mentioned, the orchestra, when he comes to work with it, will 'throw him out of the saddle.' I've received a number of applications, but I intend to discriminate in selecting my pupils. Otherwise, the result, in a number of cases, would be a mutual waste of time."

Mr. Rothwell's Career

A slight *résumé* of Mr. Rothwell's career gives the following points: Born in London, of English and Austrian parents, he was taken to Vienna at an early age. His first musical study was done with his mother, a pupil of Wieck. Under her he assimilated piano so rapidly that he was placed in the Royal Academy in Vienna at the age of nine. His piano teachers here were Rauch, Schenker and Julius Epstein. Theory and composition he imbibed under Krenn, Fuchs and Bruckner. He graduated at the age of fifteen, carrying off the highest honors. Mr. Rothwell completed his studies in Munich, investigating composition and orchestration with Ludwig Thuille and Dr. Max von Schillings.

After winning renown as a pianist and teacher (at the age of seventeen) he coached at the Royal Opera in Vienna and devoted himself to the preparation of artists for the Bayreuth festival. Through the noted impresario, Pollini, Mr. Rothwell was persuaded to take up the baton at the Hamburg Opera, where he came under the direct influence of Gustav Mahler. The latter became interested in the young conductor and taught him much that has since stood him in good stead. After some years of activity in Germany he was invited to conduct several operas in Amsterdam, Holland, where he scored a complete triumph and was appointed general musical director at the Royal Opera there.

Conductor for Savage

Henry W. Savage invited Mr. Rothwell to conduct the performances in English of "Parsifal" in this country in 1904-1905. The tour, in which 114 performances were given, was so successful that Mr. Rothwell was engaged for a similar tour of "Madama Butterfly," which was first given here in English on this occasion. Success followed him again. Returning to Germany, he accepted a five-year contract with the opera at Frankfurt-am-Main. However, he requested and received his release to become conductor with the St. Paul Symphony. Mr. Rothwell's wife, Elizabeth Wolff, came to America to sing the title rôle in "Butterfly" in the Savage production.

B. R.

FOUR NEW SINGERS ADDED TO FORCES OF METROPOLITAN

[Continued from page 1]

"Mme. Erman Zarska (pronounced 'Tzar-r-ska'), a Bohemian, of distinguished family, in her early twenties, who, after having made a very successful career in concert in Germany and Austria, was engaged as a prima donna at the Prague Opera. She sings both dramatic and lyric rôles, her repertoire including 'Aida,' 'Trovatore,' 'Lohengrin,' 'Magic Flute,' 'Masked Ball' and 'Tosca.' It was only because of the war that Mr. Gatti succeeded in getting her.

"Signorina Ida Cajetti, a refugee from Trieste, twenty-four years old, who is one of the best known of the younger lyric sopranos on the Italian and Spanish stages, having been repeatedly engaged at the Reale in Madrid, the Liceo of Barcelona, the Costanzi of Rome and the Massimo of Palermo, as well as in Buenos Ayres and Santiago. Her repertoire includes 'Tosca,' 'Amore dei tre Re,' 'Iris,' 'Bohème' (Mimi and Musetta), 'Butterfly' and Puccini's 'Manon Lescaut.'

"Signorina Flora Perini, also in her early twenties, a mezzo-soprano, who has found favor with the public at the Scala of Milan, the Regio of Turin, the Imperial of Petrograd and Moscow, the Operas of Barcelona, Madrid and Lisbon. She was born in Rome.

"Giacomo Damacco, a young light tenor, who comes from Bari in the Province of Puglia, Italy. Signor Damacco's reputation in Italy and Spain is established, as he has sung at all the leading opera houses in those countries. His repertoire comprises the 'Barber of Seville,' 'Rigoletto,' 'Lucia,' 'Pêcheurs de Perles,' 'Don Pasquale' and other operas of that class.

"Other details regarding the coming season will be given out later on. However, I may remind you that all the necessary arrangements for bringing the Sergei Diaghileff Ballet Russe to New York have been satisfactorily effected."

A cable received at the Metropolitan Opera House on Sept. 26 from General Manager Gatti-Casazza stated that Enrico Caruso had scored a brilliant success on Friday, Sept. 24, in Milan, where he sang for the benefit of the Red Cross Fund. The cable said that it was Caruso's first appearance there in twelve years.

CAN the complicated art of conducting be taught in the studio? Can the technical part of the game be acquired without actually wielding the baton before flesh and blood performers? At least one conductor of eminence, Walter Henry Rothwell, believes that this end may be encompassed; furthermore, this winter he is going to prove the feasibility of his theory.

He will undertake to instruct those who intend to make this their future work, provided they possess aptitude in this direction and have already acquired sufficient preparatory musical equipment. Mr. Rothwell's splendid work with the St. Paul Symphony Orchestra, which he headed for some seven years, stamped him as a musician of distinct gifts, a conductor endowed with indubitable imagination and brilliancy, and an indefatigable worker. His career, prior to his advent in American musical circles, has been active and varied in scope.

An Artist Couple

Mr. and Mrs. Rothwell returned very recently from West Boothbay Harbor, Me., and are now practically settled on West End Avenue, New York. Both are active musicians, Mme. Rothwell-Wolff, who is a pupil of Jean de Reszke, working in the field of vocal pedagogy. It was in his new studio that the conductor received a representative of MUSICAL AMERICA one afternoon last week.

"Events in Europe and circumstances here have brought about my present step," declared Mr. Rothwell, whose slight German accent does little to mar his good English diction. "I have rarely sought out teaching as a means of keeping active. However, I have done some work in this field and the results have proven satisfactory. Now that I am going in for it I intend to give myself heart and soul to the work. Teaching the technique of conducting will form only a part of my work. I intend particularly to devote myself to coaching singers who wish to study various rôles, imparting to them the traditions as I have learned them in the opera houses of Europe. Interpretation of *lieder* is another branch in which I intend to do do extensive pedagogical work. Mrs.

Rothwell is also to do work in these fields as well as vocal teaching proper.

Deficiencies of Our Conductors

"The horizon visible to the American conductor, although not large at the present moment, is constantly expanding. Interest in music, and particularly in symphonic music, is constantly increasing here, I believe. Orchestras are springing up rapidly in the smaller cities. At present, so far as I have observed, these are headed by men possessing little or no knowledge of the technical side of conducting.

"Place them before a real orchestra and chorus in some such work as, say, 'The Messiah,' and they stand like a child before a tower—abashed, confused, at their wit's end. Facts like this make me feel positive that there exists a positive demand for capable conductors in this country. Until Americans acquire the technical knowledge which must go hand in hand with the ability, it will be necessary to enlist the services of foreign-trained musicians. Over on the other side the system for training young conductors is an admirable one. Training is rigorous, but exceedingly thorough. The aspirant, after learning the essentials of his art, is given actual opportunity to practise what he has acquired. Conducting ballet, chorus and behind the stage is succeeded by some such opera as 'Fledermaus' and symphonic opportunities.

Method of Procedure

"But I am positive that the principal elements of conducting can be taught in the studio. Of course, the man must have the instinct, no one can teach him that; but the rest can be imparted, granting the requisite amount of preparatory knowledge. Besides, he should play the piano fairly well. This is practically an indispensable adjunct because without this ability playing from score is obviously impossible. I require playing from score of my pupils because I believe it to be genuinely valuable in many ways, not the least of which is the quickness and perception which it develops. Perception is a faculty which the conductor can by no means neglect.

"After the score has been studied it must be conducted in the studio in exactly the same fashion as though a full orchestra were playing there, the actual

Anne McDonough's Public Singing Classes a Power in Philadelphia Music Uplift

IN the work which she has done for the last twelve years in Philadelphia, in organizing and superintending the People's Sight Singing Classes, and as conductor of the People's Choral Union and other choruses, Anne McDonough, whose picture appears on the first page of MUSICAL AMERICA this week, has done much to help in the decided musical advancement which has taken place in that city. Thoroughly trained under the most efficient masters, in piano, voice and harmony, Miss McDonough took up the work of the public Sight Seeing Classes in 1903, when there was only one central class. Now the work embraces all sections of the city, with two central classes and branches in North Philadelphia, South Philadelphia, West Philadelphia, Germantown and Falls of Schuylkill.

These classes, all of which are under Miss McDonough's personal supervision, meet in the public libraries, the fee exacted being ten cents per lesson. The classes are self-supporting, through the fact that neither Miss McDonough nor any of the teachers who assist her receive compensation. Miss McDonough's philanthropic services are extended also to the People's Choral Union, of which she acts as conductor without remuneration.

The People's Choral Union, which was organized in 1906, derives its active membership of fifty or more voices from the sight singing classes, members of which are eligible to membership in the Choral Union after they have had at least one year's training. Miss McDonough, who conducted the Choral Union from its organization until 1909 retired for three seasons to give place to Seldon Miller, resuming the work in 1912 and continuing since that time. The Choral Union, like the Sight Singing Classes, is intended to be educational and beneficial to the musical life of Philadelphia, since the great choral works are competently given, with excellent soloists, at a price of admission which never exceeds fifty cents for the best seats. Two public concerts are given each season, in the Academy of Music, Musical Fund Hall or Witherspoon Hall, and among the compositions already produced are Handel's "Acis and Galatea," Mendelssohn's "Athalia," "Loreley" and "Elijah," Gounod's "Redemption," Haydn's "Creation" and "The Seasons," Beethoven's Mass in D Minor, Parker's "Hora Novissima," Coleridge-Taylor's "Hiawatha's Wedding Feast" and Schumann's "Song of Miriam." In addition to the People's Choral Union, Miss McDonough conducts the following mixed choruses, which produce standard works each season: Main Line Choral Society of Ardmore, eighty

voices; North Wales Chorus, sixty voices, and a choral union at Wayne.

In addition to her public work, as outlined above, Miss McDonough has private pupils in sight singing, and teacher's course embracing advanced sight reading, theory and harmony. Members of the latter class must have had training in voice culture under teachers of recognized standing.

Miss McDonough has recently published "A Sight Singing Method for Adults," in which she sets forth in a practical manner the results of her expert knowledge and long experience. She has in preparation a system of correspondence lessons, by means of which she expects to be able to impart a thorough knowledge of the fundamentals of music, of theory and of sight reading.

SIEGFRIED WAGNER WEDS

Son of Richard Makes Winifred Klindworth His Wife

An Amsterdam dispatch of Sept. 12 states, on authority of the *Vossische Zeitung*, that the marriage of Siegfried Wagner, son of Richard Wagner, to Winifred Klindworth was celebrated at Bayreuth on Sept. 7.

Miss Klindworth is the daughter of Karl Klindworth, the famous pianist and teacher, who was an intimate friend of Richard Wagner.

Siegfried Wagner was born at Tribschen, near Lucerne, forty-six years ago. He was at first intended for an architect, but turned to music at an early age. His first opera, "Der Bärenhäuter" ("The Bear Skinner"), was played at Munich in 1899 and other operas, composed by him since then, are "Herzog Wildfang," "Der Kobold" and "Bruder Lustig." He has had great success as a stage director. He made his debut as a conductor of his father's works in Bayreuth in 1896.

ROSENTHAL CANCELS TOUR

Impossible for Pianist to Come Here, According to His Management

The Wolfsohn Musical Bureau announced on Sept. 22 that a cablegram had been received from Moriz Rosenthal, the pianist, cancelling his American tour for the season 1915-1916 because of his inability to come to this country. According to A. F. Adams, proprietor of the Wolfsohn bureau, the steamship companies refused to accept the pianist as a passenger.

"Diligent efforts were made in every direction and through some influential persons to obtain a safe conduct for Mr. Rosenthal, but these were unsuccessful," said Mr. Adams.

"will be sung by Merle Alcock, the New York contralto, who was engaged by Miss Anglin for the Greek dramas, and who sang my music beautifully. Pablo Casals will play the cello solo in the 'Iphigenia's Sacrifice'."

"Miss Anglin and I were in thorough accord as to how these Greek plays should be treated—that is, not as antiquities, but as modern dramas of real people and real emotions. This is the spirit which I sought to express in the incidental music. To reproduce the old Greek music would have been impossible, as it was merely unison, so my music is a modern setting to heighten the effect of the story. I made it a point, however, always to keep away from the operatic. The Greek scale I have employed here and there (particularly the augmented fourth) for the sake of the effect, and I've sought to retain the spirit of the old Greek instruments, using the flute and harp frequently with effective results. The score does not run continuously through the action, but the music enters insinuatingly wherever it is needed. In some instances the sung and the spoken words blend so deftly that the audience can hardly tell where one leaves off and the other begins."

A Bayreuth in America

Like other travelers who have returned from California's summer feast of music, Walter Damrosch is most enthusiastic about conditions there, especially the Greek Theater at Berkeley, where the Anglin productions were made. "In the pilgrimages of thousands up the hill

CONTRALTO AIDS RECRUITING

With Song and Speech Mabel Beddoe Urges Canadians to Enlist



Left to Right: Marjorie Beddoe, Mrs. J. A. Sterns of New York and Mabel Beddoe, at Muskoka, Canada

Mabel Beddoe, the Canadian contralto, returned to New York recently after spending the summer with her parents in the Canadian woods. At a charity concert in a small village on Lake Muskoka Miss Beddoe sang Reginald de Koven's setting of Kipling's "Recessional." The applause was deafening and Miss Beddoe responded with "Rule Britannia." Many young men came forward to thank her and congratulate her on her success explaining how they had been thrilled particularly by her singing of the national anthem.

Miss Beddoe, instead of smiling and bowing in the regular prima donna fashion, told the young men that they should not be idling at summer resorts or attending concerts, but at the front fighting for their country. She said, "If I were a man I'd either be in Flanders or a prisoner in Berlin. Future generations in Canada will not honor birth, rank or wealth, but the veterans of the War of Humanity."

She said, "You were enthused over my songs, your blood ran quicker at the strains of 'Rule Britannia.' Then why are you here?"

Several of the young men blushed, and one little fellow, a typical Canadian, said, "I am here because I didn't see it your way. But I am going now to the Argonne or Ypres or wherever they need me."

to this shrine, it came nearer to an American Bayreuth than anything else I ever saw in this country. This outdoor Greek Theater had been used for concerts, plays, etc., but this was the first time that it had ever been used for Greek drama." Mr. Damrosch expressed a hope that these Anglin productions might soon be heard suitably in New York—if not outdoors, then in some effective setting.

"What orchestra did I have for the Greek dramas? Well, we picked one up out there. George Stewart loaned me some men from the San Francisco Exposition orchestra, but we had to weed out some of the others. One man whom I found unsatisfactory told me that he didn't expect to play at the performances, anyhow, as he was just substituting for another man. Thereupon we dropped both of them."

One California feature which drew Mr. Damrosch's especial praise, by the way, was the orchestra at the San Francisco Exposition, which he directed as a guest conductor in one concert. "This is a splendid body of players," he said, "and I was touched by the enthusiasm and courtesy which they showed toward me." K. S. C.

EAR TRAINING

including
Sight Singing Musical Dictation
Practical Theory

VERNETTA E. COLEMAN

121 Carnegie Hall, N. Y.
Private and Class Instruction.
Instructor at Institute of Musical Art.

BISPHAM PLAYS WEEK'S BALTIMORE ENGAGEMENT

Singer Persuades Vaudeville Audiences of the Beauty of American Songs and Singing in English

BALTIMORE, Sept. 25.—David Bispham, the American baritone, appeared throughout the week at the Maryland Theater, his attractive recitals being the star feature of the vaudeville bill. The distinguished artist sang with his usual skill and beauty of tone and chose his numbers from his large repertoire of opera arias, oratorio excerpts and interesting songs. Among the last were examples of American composition which always were given with buoyant spirit, proving the singer's fine enthusiasm for native creative effort.

The cause of singing in English is carried into its finest practicability when such excellent diction is given as was heard at these recitals. To such arias as "Where E'er You Walk," from Handel's "Semele," the *Dancing Master's* aria from Mendelssohn's little known opera, "Son and Stranger," and the prologue from "Pagliacci," Mr. Bispham gave the fullest dramatic valuation and throughout each phrase, because of the clear enunciation, the text became significant to the hearers in the remotest parts of the auditorium.

Mr. Bispham was generous with extra numbers and made his selections apparently with the view of increasing the interest in the work of some of our American composers. It is worthy of notice that these numbers aroused great enthusiasm, especially those of Sidney Homer, Walter Damrosch, Bruno Huhn and James Rogers. Sympathetic and musically accompaniments were supplied by Woodruff Rogers. F. C. B.

Ferencz Hegedüs Returns to New York

Ferencz Hegedüs, the Hungarian violinist, who is to make his first tour of this country under the management of Antonia Sawyer this season, returned to New York this week and will make his headquarters here. He spent the summer months at Bar Harbor, where his time was given to resting for his season and preparing his concert programs.

Aeolian Hall, New York
Thursday Evening, Oct. 14

John Barnes Wells

TENOR
in
RECITAL

Management: FOSTER & DAVID
500 Fifth Avenue, New York

HARRIS THEATRE

West 42nd Street, New York
MICHAEL SELWYN, Business Manager

Selwyn & Company, lessees and managers, announce that THE HARRIS THEATRE may be secured for Matinee and Sunday Concerts, Recitals, etc. THE HARRIS THEATRE is known to theatregoers to have the finest acoustics and is situated in the heart of the metropolis.

For full particulars, communicate with
ALFRED M. GOULDON,
Harris Theatre,
Tel. 31 Bryant, New York City.
Mr. David Bispham has already secured 6 dates: Oct. 17, 21, 22, 24, 25, 26. Bookings are being made rapidly.

Two courses of twenty lectures each (in German) on the HISTORY OF OPERA will be delivered by

MR. MAURICE HALPERSON
beginning October 19, at the New York College of Music, 128-130 East 58th Street. Mr. Halperson will give practical demonstrations of the novelties in New York's opera and concert season.

Tuesdays at 3; Saturdays at 8.15 P. M.

THEODORE SPIERING

will accept advanced violin students

New York College of Music
128-130 East 58th Street, New York City

ORGANIST wanted for a Synagogue in New York City. Reply stating salary expected, experience and references. L. care of Musical America.

ORCHESTRAS AID CAMPAIGN FOR AMERICAN MUSIC

[Continued from page 1]

Damrosch, "but I liked that so much that I accepted the others on trust."

"We're also going to do the 'Prince Hal' Overture of David Stanley Smith, professor of music at Yale, which I introduced at a private concert last season. I'm to give the first New York hearing of John Alden Carpenter's Suite, 'In a Perambulator,' which Frederick Stock played last season from manuscript in Chicago. Then we are to have Daniel Gregory Mason's Prelude, which he composed for the Pageant of Cape Cod. Of other American works, we are to use the MacDowell Concerto, with that brilliant American pianist, John Powell, as a soloist. Probably we will perform a concerto of another noted American, with the composer as the soloist."

Half Program of Drama Excerpts

Mr. Damrosch is going to devote Part Two of one of his programs to the excerpts from his Greek drama setting. These will be as follows: 1, Prologue; 2, Entrance of the Maidens of Chalcis; 3, "Achilles Racing the Chariot"; 4, Melodrama; 5 (a), Hymn to Artemis; (b), "Iphigenia's Sacrifice"; (c), The Miracle and the Battle Song of the Greeks.

"The Prologue," added Mr. Damrosch,

SUDDEN END COMES TO MILDRED POTTER

Contralto Dies of Shock After
Appendicitis Operation—
Her Career

Shock following an operation for appendicitis suddenly carried off, at the age of 31, Mildred Potter, one of America's most prominent contraltos. Her death, which occurred on Sept. 24, constitutes a loss which will be keenly felt in musical circles throughout the country; the stilling of a splendid vocal organ will be regretted no less than the blighting of a career which had already fulfilled its early promise of exceptional brilliancy.

On Sept. 22 Miss Potter underwent an operation for appendicitis, having suffered acutely for more than two weeks. Although hope of her recovery was entertained the following day her condition



The Late Mildred Potter, Contralto, Whose Death Deprives the Musical World of a Notably Gifted American Singer of Native Training

grew alarming on Friday, and, despite all efforts, her life could not be saved. She died in her home, at 339 West Twenty-third street.

Noted Oratorio Singer

Miss Potter was a native of St. Paul, Minn., having been born there on May 17, 1884. She received her education at Saint Joseph's Convent in that city. Several years ago Miss Potter's work in concerts throughout the West brought her into prominence. For some time past, however, she had resided in New York with her mother. During her residence here she gained a foothold of considerable importance, especially as an oratorio singer. Her duties in this sphere were invariably discharged with distinction, so that her services were in demand for the performance of leading choral events. Hers was a true contralto of luscious warmth, a fit medium for expressing deep emotion.

During the past two seasons Miss Potter had sung with over twenty large musical societies in Boston, Toronto, Chi-

cago, Kansas City and other cities. When the illness from which she never rallied came upon her, she was preparing the contralto rôle in Mahler's eighth symphony for its première this winter by the Philadelphia Orchestra. In New York she was contralto soloist at the Holy Trinity Church and later at the Church of the Divine Paternity.

Miss Potter's career affords a noteworthy example of what may be accomplished by an American artist whose training has been derived solely in this country. She studied in New York with Oscar Saenger and Herbert Witherspoon. Genuine musicianship and artistic intelligence were constantly displayed by the singer. She was affiliated with numerous choral organizations in Chicago, Boston and Toronto, while in New York she was soloist with the New York Oratorio and Arion Societies. Her work on the concert platform was also generally admired. Some of Miss Potter's recent appearances were made with the following organizations: Columbia University Choral Society, New York Festival Chorus, New York Arion Society, Mendelssohn Choir, Toronto; Cecilia Society, Boston; Handel and Haydn Society, Boston; Boston Festival Orchestra, Chicago Apollo Club, Irish Choral Society, Chicago; Milwaukee Arion Society, Minneapolis Symphony Orchestra, Minneapolis Apollo Club, St. Paul Choral Art Society, Elgar Choir, Hamilton, Canada; Kansas City Symphony Orchestra, Spartanburg (S. C.) Music Festival, Springfield (Mass.) Music Festival and Newburgh (N. Y.) Symphony Orchestra.

HIGH PRICES PAID FOR BOSTON SYMPHONY SEATS

Increase Over Last Season's Average
Considered Index of Greater Prosperity for Concerts in General

Boston, Sept. 27.—The last auction sale of seats for the concerts of the Boston Symphony Orchestra in Boston began to-day. The opening sale, when the \$18 seats for the Friday afternoon concerts were offered, went off auspiciously. Prices which averaged considerably higher than those of last season were the rule, and this was taken as a reassuring sign not only for the Boston Symphony Orchestra, but for concerts in general in Boston. This sale is, indeed, a pretty accurate barometer of the musical weather. Last season prices dropped considerably and that was the season which saw the demise of the former Boston Opera Company, and a dearth of profits for visiting artists and managers.

The highest bid, in addition to the \$18 price was \$100 for Seats 17 and 18, Row K, on the floor; \$76 was bid for Seats 19 and 20 in Row F. Seat 30 in Row M brought \$61, and Seat 31, \$65. The prices for the first rows on each side of the first balcony ranged from \$90 to \$41. The average price for the second rows in this balcony was \$40 to \$35, with an occasional sale at \$50 and \$55.

The high prices and the numbers of those present at the sale were due partly to the fact that this will be the last auction sale of seats in the history of the Boston Symphony Orchestra, and that those who wish may retain the seats purchased this season year after year.

O. D.

Prof. G. M. Stratton of the psychology department of the University of California, declares that the American craze for syncopated melodies in music and dance marks a "temporary retrogression" of the people.

Minnie Tracey's Season of French Opera Is Postponed

But Singer-Impresario Promises that Fulfillment of Project Will Not
Be Delayed for Long—Meanwhile She Will Join Faculty of Cincinnati Conservatory of Music

Minnie Tracey, the distinguished American soprano, left New York the latter part of last week for Cincinnati, where she will join the faculty of the Cincinnati Conservatory of Music. Miss Tracey's assumption of professional

earnest about the thing as ever. My work in Cincinnati interferes with it in no wise. On the contrary, it will even prove of value in connection with it.

"I regard the advancement of French operatic art in America as my life work. Indeed, I have no higher ambition than to familiarize my countrymen with the masterpieces of the younger school of French composers and to illustrate to them the proper means of interpreting them. It seems a lasting pity that New York is so abundantly supplied with opera from other countries, performed according to the best traditions and yet that the few examples of French art that are granted it should be done in a fashion so greatly at variance with ideal standards. And I believe many people feel quite as I do about the matter.

"I have already decided upon many details concerning the repertoire, and the artists are quite prepared to come to America just as soon as I can send for them. Nor do I doubt that the French people will feel a lively interest in the outcome of the undertaking. Certainly it would afford a wonderful haven for the preservation of French art, which the war has now entirely disrupted and may prove of considerable value in furthering the efforts of those who, after the conflict, will participate in the labors of artistic reconstruction. For there can be no doubt that a renaissance will follow these troubles, that in France, of all nations, something great will arise out of them. And it is my hope to be able to assist in this as much as possible. France has given me much and I owe it boundless gratitude in return. This, I believe, is the way in which I can best render it."

H. F. P.



—Photo by Aimé Dupont

Minnie Tracey, the American Soprano, Who Is to Join the Faculty of the Cincinnati Conservatory of Music

duties will probably come as a surprise and something of a disappointment to those who entertained high anticipations of the prospective season of French opera under her direction. However, their pleasures are merely deferred, not abandoned. The soprano-impresario found herself unable to marshal all necessary means and to organize properly all the essential factors of an operatic project as originally scheduled and so determined to postpone it rather than to rush incautiously into the venture.

"As matters stand at present, the enterprise is put off a few months, but that is all," she declared shortly before leaving New York. "I hope to have everything ready by next February. Naturally there is always a general disposition in such cases as this to recognize in postponement a confession of failure, a convenient way to extricate oneself from the difficulty of admitting the impracticability of the entire scheme. But I want to give assurance that I am as deeply in

SINGER WORKS FOR SUFFRAGE

Kathleen Howard to Carry Voters to Polls in "Jitney" Fashion

"The first Tuesday after the first Monday in November" is Election Day, according to the Constitution of the United States; consequently on Tuesday, Nov. 2, Kathleen Howard, the contralto, along with thousands of other believers in "Votes for Women" will be using her automobile to see that the men of Washington Square, New York City, are carried to the polls to vote the pro-suffrage ticket.

Says Miss Howard: "Having just returned to New York from California, where the women vote, I am inspired anew with the feeling that it is right for women to have the vote. The argument that woman's place is in the home seems particularly futile to me, as I have not had a home for years, except what I can make out of three trunks and a coffee machine. This applies to thousands of charming, clever women nowadays. Being proud of my professions, where men and women are equal and have been so for years, I can only see that full equality works nothing but good."

Ruth Deyo, pianist, gave a recital in the Stockbridge Casino, Lenox, Mass., Sept. 27, before a large company of society people.

*Maestro Fernando Tanara announces
the removal of his Studio from
the Hotel Hudsonia to 256 W. 74th Str.
N. York City.*

October 1st 1915

Phone Columbus 91.

BOSTON GRAND OPERA COMPANY

SUBSCRIPTIONS

FOR NEW YORK AND PHILADELPHIA

ENGAGEMENTS MAY BE SENT TO

MAX RABINOFF

MANAGING DIRECTOR

METROPOLITAN OPERA HOUSE BUILDING
NEW YORK CITY

FOR BOSTON ENGAGEMENT TO
SUBSCRIPTION DEP'T,
ROOM 5

162 BOYLSTON ST.,
BOSTON, MASS.

DATES OF OPENINGS OF ENGAGEMENTS:

Oct. 4 — Chicago — Auditorium;
Oct. 11 — St. Louis — Odeon;
Oct. 14 — Louisville — Shubert;
Oct. 18 — Detroit — Lyceum;
Oct. 21 — Toronto — Arena;
Oct. 25 — New York — Lexington Theatre; Nov. 8
— Philadelphia —
Metropolitan;
Nov. 15 — Boston Opera
House.

ANNA PAVLOWA

Prima Ballerina Assoluta.

Ivan Clustine

Directeur Choregraphique.

Alexandre Volinine

Premier Danseur Classique.

Stephanie Plaskovietzka

Premiere Danseuse Classique.

Stasia Kuhn

Premiere Danseuse Caractere.

REGISSEUR GENERAL:

Ryszard Ordynski.

STAGE MANAGER:

Louis Verande.

ASSISTANT CONDUCTORS:

Ralph Lyford, Alexander
Smallens, Frank Waller.

CHORAL DIRECTOR:

Amedeo Barbieri.

TECHNICAL DIRECTOR:

Robert F. Brunton.

Agide Jacchia, Emil Kuper,
Roberto Moranzoni, Adolph
Schmid.

CONDUCTORS:

Paolo Ananian, Gaudio Man-
suetto, Jose Mardones, Gaston
Sargeant.

AND OTHER INTERNA-
TIONAL STARS AS GUESTS.

BASSOS:

Lasar Andres, Ernesto Giac-
cone, Ippolito Lazzaro, Ric-
cardo Martin, Georgi Michail-
off, Zanco de Primo, Giovanni
Zenatello.

BARITONES:

George Baklanoff, Ernesto
Caronna, Thomas Chalmers,
Richard Davis, Giorgio Puliti.

TENORS:

Lasar Andres, Ernesto Giac-
cone, Ippolito Lazzaro, Ric-
cardo Martin, Georgi Michail-
off, Zanco de Primo, Giovanni
Zenatello.

SOPRANOS:

Belle Gottschalk, Felice Lyne,
Tamaki Miura, May Scheider,
Maggie Teyte, Luisa Villani.

MEZZO-SOPRANOS and CONTRALTOS:

Elizabeth Campbell, Fely
Clement, Maria Gay, Elvira
Leveroni.

70

IN THE CHORUS

60

IN THE ORCHESTRA

CORPS DE
BALLET OF **40**

REPERTOIRE OF

NOVELTIES and Standard
Works . . .

OPERAS:

"THE DUMB GIRL OF PORTICI,"

"L'AMORE DEI TRE RE,"

"MADAMA BUTTERFLY," "FAUST," "RIGOLETTO,"

"CARMEN," "TOSCA," "OTELLO," "GIOCONDA,"

"PAGLIACCI," "THE SECRET OF SUZANNE," and others.

BALLETS:

The mimo-dramatic version of Gluck's "ORFEO" ("Elysian Fields"),
"SNOW FLAKES" from Tchaikowsky's "Nut Cracker" ballet, "WAL-
PURGIS NIGHT" in "Faust," Massenet Suite of Spanish Dances, the
Complete Ballet in "Carmen" with Bizet Suite, "ROMEO AND JULIET"
Ballet, the "Dance of the Hours" and Complete Ballet in "Gioconda," "COP-
PELIA," "RAYMONDA," "CHOPINIANA," "LES PRELUDES," "THE
MAGIC FLUTE (Drigo), "PUPPEN-FEE," "AMARILLA," "FLORA'S AWAK-
ENING" with SIXTY DIVERTISSEMENTS, including favorites and novelties.

PAVLOWA

IMPERIAL

BALLET RUSSE



Dear MUSICAL AMERICA:

The most important musical event reported in your last issue was the announcement that, for the first time in a long span of years, members of the Philadelphia Orchestra would displace the Boston Symphony Orchestra at the Worcester Music Festival.

For years the engagement for the Worcester Festival of the Boston Symphony has been considered a certainty.

The announced reason for this change is that a suitable date could not be arranged. On the other hand, it is pretty well known that the management of the Boston Symphony Orchestra considered certain engagements so assured that they consulted their own convenience in the matter, without much regard to the convenience of the organizations that engaged the orchestra.

What the attitude of the Worcester people will be with regard to the matter is yet to be seen.

For my part I believe the change will work well all around. In the first place, the directors of the Worcester Festival have shown a spirit of independence, which, to tell the truth, I never expected from any of the New England musical organizations, all of which have more or less gotten into a rut, which does not make for their own welfare, and is certainly not in the best interests of musical culture.

If the present system of engaging a certain symphonic orchestra year after year is abandoned, and the various associations that engage these orchestras will patronize all the leading ones the result cannot but be beneficial. The music lovers in each city where symphonic concerts are given will then have a chance of not only comparing the different orchestras, but the methods of the different conductors.

The various symphonic orchestras will also be inspired to do their utmost, so that they may make good and not fall down by comparison with other orchestras. The East will visit the West; the West will visit the East. And through this interchange a higher standard of performances will be reached, while the public will be benefited.

The break will work no harm to the Boston Symphony organization which, for several years past, has arrogated to itself a kind of general superiority over all other symphonic organizations in this country, a position which I am by no means inclined to concede, though I will admit the excellence of the Boston organization.

Stransky's Philharmonic is just as good and, in some respects, better. I would also in some respects consider Stock's Chicago Orchestra quite as good as the Boston Symphony. The Philadelphia and Cincinnati orchestras are scarcely as well known outside of their local field, though now if the interchange of orchestras becomes a custom they will probably get a better chance of making their merits appreciated.

I have heard performances by the New York Symphony Society under Darnowski of certain works, and also by the Cincinnati and Minneapolis Orchestras which were of a high standard. So let them all have a chance to be heard, and let us not be dominated by any fetish, one way or another.

By the bye if the new manager of the Philadelphia Orchestra, Arthur Judson, who was for several years connected with your paper, has put this one over

on C. A. Ellis, the manager of the Boston Symphony, it should force upon that veteran the conviction that there is a young man "on the job" who is likely to give some of the older ones a run for their money.

* * *

Not many know that Ellis, who has conducted the affairs of the Boston Symphony with remarkable judgment and success, is to-day a very rich man. Through the influence of the Boston Symphony and his own good work he has been enabled to be the manager of a small but select number of artists of the highest distinction which this season includes Geraldine Farrar, Paderewski, Kreisler, and others.

Ellis was, some time ago, offered the position of manager of the Metropolitan Opera House. I think that was about the time of the great dissatisfaction of the directors with the management of Andreas Dippel, when Gatti-Casazza came upon the scene with his friend Toscanini.

Ellis declined the offer because of his loyalty to the Boston Symphony organization, and also because, I think, with his own means and the backing of Mr. Higginson, the millionaire banker of Boston, who has supported the Boston Symphony for many years, he was able to do business on his own account with artists, which netted him a great deal more money than he could earn at the Metropolitan, and with a good deal less friction and trouble. Anybody who thinks that the position of manager of the Metropolitan Opera House is what is commonly called "a lead pipe cinch," does not know "the artistic temperament" with which the manager has to deal all the time.

Ellis, I understand, in announcing the three-week season of the Metropolitan Opera Company to be given in Boston next winter, included Toscanini. I think, however, that this was done at a time when it was generally believed that Toscanini would come back.

* * *

Writing of "the artistic temperament" reminds me that Toscanini's failure to return to this country next season is being viewed from two different standpoints by some of the artists who have been under his direction. Some say, frankly, that while they admire his genius and consider him perhaps the greatest conductor of opera there is in the world to-day, they would not particularly miss him, for the reason that his great talent and mastery of stage effect were offset by his frightful irritability and his habit of perpetually abusing the artists, the chorus, and the orchestra during rehearsals, and never losing an opportunity of hurling invective at poor Gatti-Casazza, whenever he saw him, whether on the stage or in the wings.

The result, they said, was, that by the end of the season half the company was in a state of nervous collapse.

On the other hand, there are several artists, notably among the younger ones, who seem to appreciate Toscanini's interest in their work, and who are much inclined to view his irritability and tendency to vituperation as simply characteristic of "the artistic temperament."

As one said recently: "I believe dat some arteest no like Toscanini call them 'peeg.' Dat meana nodding wida da Maestro. Wen 'e call people 'peeg,' 'e ees only mean to tell dem that they don't seeng or do da work good, an' 'e want dem to do da work good, so to please da publeek. 'E no mean wen 'e call you 'peeg,' dat you is a porco to be cook an' eat. Dat is what is call in French, *façon de parler*. Eet ees da way 'e talk."

"I 'ave learn much from da Maestro. I 'ave learn so much dat I am please eef ee call me 'peeg' many time, so I make big success."

This artist evidently is a philosopher who considers that abuse hurled at him by Toscanini could be well endured, as he got so much in the way of suggestion and advice from the Maestro, as to fully discount if not offset any comparisons that the Maestro might make between him and the animal which provides us with ham and pork chops! However, the habit in foreign countries, not only of conductors of opera but of school teachers and of fathers in their homes, especially in Germany of calling their friends and even their own children all kinds of animal names, is well known to those who have traveled abroad.

An Austrian father, for instance, never could let a day pass without calling one of his sons, even when middle-aged, a "stockfisch," or an "esel." So the words have not the offensive meaning which they would have to American ears.

I told you that one of Toscanini's particular "stunts" was to abuse poor Gatti-Casazza whenever he had a chance.

Why he did this nobody ever seems to have been able to explain, for Gatti is the very acme of politeness, reserve and amiability from which he rarely departs, except when some newspaper paragraph irritates him.

An incident showing Toscanini's attitude to Gatti was related to me by one who was present. I think it was in the Summer of last year when Toscanini, Gatti-Casazza, and Gatti's wife, Mme. Alda, happened to meet on the Piazzetta of St. Marco, in Venice.

Toscanini greeted Mme. Alda pleasantly enough, and so she said:

"Arturo, there is your friend, Giulio. Won't you speak with him?"

On which Toscanini said not a word, but turned his back and deliberately strode away.

This, and some other incidents that have come to my knowledge, suggest to me that even if Gatti-Casazza should regret Toscanini's secession from an artistic point of view, he is not likely to weep salt tears, should he be replaced by Serafin or some of the other distinguished conductors whose names I gave you last week.

* * *

Various accounts have reached me from San Francisco regarding trouble with Hertz, since his appointment, in place of Hadley, as conductor of the San Francisco Symphony Orchestra.

As far as I can understand, a strong faction in the organization has resented the displacement by a German of Hadley, an American, who built the orchestra up, though their attitude in the matter is understood not to be one of personal antagonism to Mr. Hertz, who, they admit, is a conductor of eminence, though they claim that they are not aware that he has had any extensive experience as a symphonic conductor.

Another point which is said to have caused friction is that Hertz, naturally, with his Metropolitan Opera ideas, set to work, right away, to reorganize the orchestra so as to bring it to a higher state of efficiency, which, however, would involve a large increase in the expenditures.

Under existing conditions, this was thought by some of the directors to be, certainly for the time, ill-advised.

Whatever antagonism has arisen, it seems, is not directed at Mr. Hertz personally, as it is felt that he is an innocent party, having simply accepted a profitable engagement that was offered him, which, it is generally known, he did not himself seek.

* * *

Charles Wakefield Cadman, the American composer, writes me from Colorado that he was interested in my review of Albert Mildenberg's views on American music.

Cadman thinks that Mildenberg mistakes the "idealization" of Indian melodies question, and places the "idealizer" in a false light, when he accuses him of trying to build up "an American school of music" from Indian lore.

Cadman says he is sure that all his associates—or nearly all—and himself are of the opinion that no national school can be reared from either Negro or Indian music.

"Perhaps some of the composers," says Cadman, "used to think so. but a canvass would discover that the usual user or idealizer of American Indian lore does not confuse this work with an effort to found any national school."

Cadman, too, refers us to his article in the July number of the *Musical Quarterly*, in which he thinks that the position of the "idealizer" is stated broadly.

I agree with Mr. Cadman that there is a lot of most interesting and melodious stuff, if one knows where to go for it, in Indian thematic material—not screeches nor howls, such as Mr. Mildenberg referred to, which abound luxuriantly in much printed matter, and in phonograph records—but as Cadman truly says, "characteristica"ly synopated and dynamic themes, with a strong melodic line.

"When an American composer uses such thematic material, it is," says Mr. Cadman, "in order to express the poetry or content of the legend with which it may be associated, just as a Russian composer would use a barbaric theme to express the wild romance of those wild peoples which occupied a part of his empire, and whose influence in history and literature is strongly felt."

I will send you the whole of Cadman's letter, which is intensely interesting and able, and just a little too long for the space you allot me.

Where I am likely to differ with all those who have hitherto discussed the subject is, that I think that the word "American" has misled them into trying to find something which they never will find. So they have gone to Indian themes and Negro themes or melodies as a basis for characteristic American music.

They fail to see that the time has not yet, perhaps, come, when this nation will have sufficiently amalgamated the various nationalities, or their descendants that compose it, into a whole, when a new characteristic can be developed which will be distinctively and uniquely American.

But whether it is here now, or will come later, one point is certain—that the distinguishing characteristic must be allied with the "Spirit of Democracy," and that is where all the composers who have attempted something original have fallen down, and that is where Walt Whitman, the gray poet, rose triumphant for all time.

There will be composers who, in the future, will express in music what Walt Whitman expressed in poetry, namely, the ideals, the aspirations, the struggle, the toil, the suffering, the triumph of the peoples who, from the times of the early settlers till now, labored and fought to make us the nation we are.

When the composer arises who is inspired with the spirit of democracy and all that it means, including our wars with Indians, with Mexico, the Civil War, the war with Spain, who will appreciate what Lincoln meant when he spoke of "a government of the people, by the people and for the people," then we shall have something, not only distinctly but characteristically American, and not till then!

* * *

Did you see the story that the jewels and pearls which Nordica left as security with Mrs. Busch, the wife of the millionaire brewer of St. Louis, had been found to be false?

There is a tragedy behind that.

It seems that just before she was about to leave on her last and disastrous concert tour to the antipodes, Mme. Nordica needed ready cash. So she went to Mrs. Busch, who was a very dear friend of hers, and who is a broad-minded and kindly-disposed woman, and asked her for the loan of \$10,000. This Mrs. Busch readily gave her.

Then Mme. Nordica, it seems, perhaps with a presentiment that something might happen to her, insisted upon Mrs. Busch taking, as security, some valuable diamonds as well as pearls, that she had with her in a box.

Mrs. Busch protested that she desired no security, but finally consented when she found that Mme. Nordica was insistent in the matter, and would feel hurt if she did not accept the security.

After Mme. Nordica's death, when her executor straightened matters out, of course this loan turned up, with the jewels and pearls as security. It was found that the pearls were genuine, but that the splendid tiaras of diamonds and other diamonds were simply paste.

The circumstances of the case show of themselves that there was no question but that Mme. Nordica believed this jewelry to be absolutely genuine, for there was no necessity for her to give any security whatever, with the kindly attitude of Mrs. Busch.

Now arises the question whether the jewels when given to Mme. Nordica, or bought originally by her, were paste or real.

Knowing something of the artistic world, it is my belief that the jewels, whether she bought them or they were presented to her, were originally genuine, and that someone—perhaps someone whom she trusted—had coolly taken them and had them replaced with paste, and profited by the act.

I say this for the reason that I have known of several instances where this has taken place. There is a great singer to-day, living in retirement, who believed, for years, that she was in possession of at least half a million dollars' worth of valuable jewelry, which had been presented to her by friends, admirers, and by some of the great personages before whom she had sung, and yet nearly four-fifths of all that jewelry was found, when she needed money and wanted to realize on it, to have been false—fake! The person who was suspected of this cruel wrong was one whom she had trusted for years.

I often wonder how the thousands of young women who are so ambitious of operatic fame, and who believe the life of a great prima donna is a bed of roses—how they would change their minds, perhaps, if they knew of the parasites that surround such a woman; if they knew of the cold-blooded treacheries to which she is often subjected; if they knew of the robberies that are made of her properties. And how often, in her old age, as is one great prima donna now living, she is forced to give singing lessons, when all that she has earned in her lifetime is swept away, either by mismanagement or bad investment on the part of those who were closest to her!

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

I think I told you, when I took occasion to discuss the ability of some of our most distinguished artists to act as their own press agents, and of their being ever ready to successfully cause the press to turn the limelight upon them, that a very distinguished instance of this ability could be found in the person of Miss Geraldine Farrar. I also said I thought that should the psychological moment arrive where publicity was possible, if La Geraldine was ill-disposed, there was always "Ma" ready to fill the gap.

So I was not astonished to read an announcement that Miss Geraldine Farrar has just denied that she is engaged to wed anyone, and particularly has she denied that she was to marry Lou Tellegen, a leading man, who formerly appeared with Sarah Bernhardt. It is said in the notice that "the prima donna's mother, Mrs. Sidney Farrar, kept repeating her denials that her daughter was to marry Lou Tellegen."

In connection with this paragraph Miss Farrar is quoted as saying something similar to what she said in her now well-known interview in the *New York Tribune*. Here it is:

"Domesticity and art can never mix. I shall never become engaged, because no man can ever mean to me what my art does. Personally, I never saw a man that could hold my interest for more than thirty minutes at a time."

I hear that when Antonio Scotti read this in the *N. Y. American* he marked it with red ink, and mailed it to Arturo Toscanini, in Milan!

Your

MEPHISTO.

Banker Donates \$2,000 for Malkin School Scholarship

Henry J. Schnitzer, prominent banker and music-lover, with offices at 141 Washington Street, New York, has donated \$2,000 to the Malkin Music School for the purpose of enabling this institution to offer a full free scholarship to six pupils for a period of two years. Mr. Malkin, who has a number of pupils already on the free scholarship list, has expressed his keen gratification in being able to extend

these opportunities. Applicants for the above-mentioned scholarship, who will be accepted after an examination by the board of examiners, will have the privilege of studying with the masters designated by Mr. Malkin, namely, Arnold Volpe, Pietro Florida, Artur Argiewicz, Paolo Martucci, Hermann Wasserman and Bernardo Godere. The examination will be held at the school, 10 West 122d Street, on Oct. 15, at three p. m. Charles Berger, secretary of the school, has announced that he will receive applications not later than Oct. 12.

William Shakespeare Returns to California

LOS ANGELES, Sept. 21.—It is pleasant news to the many Western friends of William Shakespeare, the dean of English vocal teachers, that he is again in California after an absence of more than three years. Mr. Shakespeare will teach for a time in San Francisco and then come to Los Angeles for a rest and recreation. But his periods of "rest" generally involve giving a dozen singing lessons daily, as he is never happy when idle.

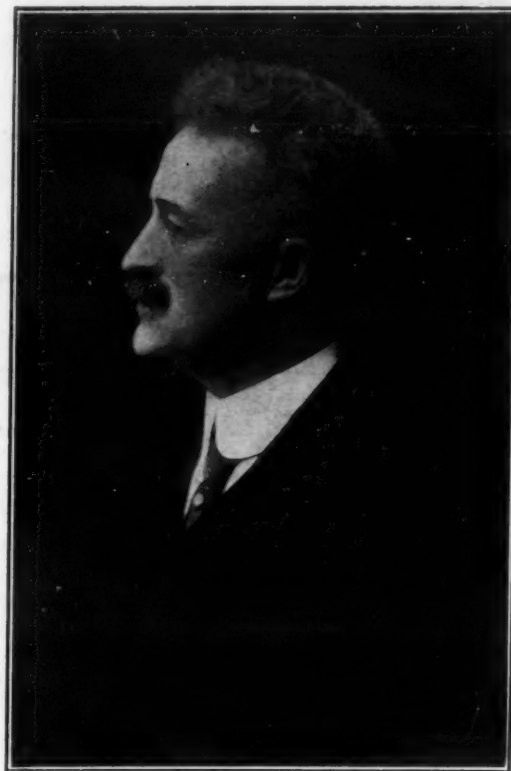
W. F. G.

American Tour for Reinhold von Warlich

Reinhold von Warlich, the basso, who has been absent from American concert halls for nearly four years, recently sailed for this country from France. He will appear here under the joint management of Catherine A. Bamman and Avery Strakosch. Although a Russian, Mr. von Warlich has been serving on the French lines doing ambulance duty. He was granted his release after months of active service. During his season here he will sing many Russian compositions, chief of which will be works of Moussorgsky, unknown to American audiences.

William Simmons in Concert for Art Students at Woodstock, N. Y.

At the annual concert given on Sept. 8 as a benefit for the Art Students' League at Woodstock, N. Y., William Simmons, the gifted baritone, was the soloist. An audience of 700 persons, including some of the best known artists in the country, applauded Mr. Simmons's singing of the Prologue to "Pagliacci" so much that he was obliged to repeat the latter half. Two extras were demanded and Mr. Simmons sang artistically Strauss's "Zueignung" and "Morgen."



JEROME HAYES

Teacher of Singing

Announces the opening of the Season of 1915-16 on Wednesday September 29th at the

HOTEL WOODWARD
204 West 55th St.

TEL. 2000 CIRCLE



ODOWSKY gives the benefit of his long and distinguished experience as an authority on the pianoforte in the Progressive Series of Piano Lessons published by

The Art Publication Society

The list of Co-Editors, associated with him in this monumental work, includes Josef Hofmann, Edgar Stillman Kelley, Emil Sauer, the late W. S. B. Mathews, and many other internationally famous musical authorities.

The Progressive Series of Piano Lessons

is the only authoritative, comprehensive and practical system of teaching the piano, which enables the Private Teacher, the Public School, the Conservatory, and the University to work in perfect harmony with each other.

It is the first great triumph in the movement to secure a definite and authoritative standard for piano instruction.

It has been adopted and endorsed by leading private teachers and conservatories throughout the United States.

Complete details may be obtained by addressing

Dept. M., The Art Publication Society, 916-18 Olive St., St. Louis, Mo.

WASHINGTON ADOPTS MUSIC CREDIT PLAN

State Board of Education Gives
Details of System Recently
Inaugurated

Feeling that the movement toward establishing music credits in public schools throughout the country is important to educators everywhere, **MUSICAL AMERICA** reproduces here the plan adopted in the State of Washington, following the outline of the Kansas system in the issue of Sept. 25. This plan, which was adopted by the Washington State Board of Education on July 31 and became operative immediately, was received by *Music and Musicians* of Seattle, from Josephine Corliss Preston, superintendent of public instruction. It is as follows:

A pupil of an accredited high school who is taking regular instruction in applied music—voice, pianoforte, pipe organ or some major instrument of the symphonic orchestra or band—may secure credit from the school for work done by complying with the following conditions. Such credit will be entered upon the school records and will be counted regularly toward graduation.

1. There must be an application from the parent or guardian requesting the recognition of such instruction and agreeing to the conditions as stated below.

2. There must accompany this application a recommendation from the private teacher giving such details as to present musical status of pupil as are called for, and agreeing to furnish such information regarding the proficiency of the pupil and the character of the work as shall be necessary for the purposes of examination and record.

3. The pupil must be examined at the close of each semester by an examining committee consisting of the instructor in music in the high school and one or two recognized teachers of music to be appointed by the local school authorities. It is suggested that one or both of the examining teachers may be non-residents. The teacher of the pupil shall not be a member of the committee.

The Student

Upon the fulfillment of the following conditions music will be credited as a major study in the high school course:

1. A student must have completed a year's study in the branch of music in which he desires his further study to be accredited.

2. In order to receive credit for applied music studied outside of school, the student may be required also to take courses in theoretical music within the school.

3. To be accepted for full credit, a student must take not less than two (2) 30-minute lessons or one (1) 60-minute lesson a week.

4. He must practise eight full hours each week. A student may be accepted for a half-credit by taking one 30-minute lesson and practising four full hours a week.

5. The music lessons must be taken during the entire semester for which credit is desired.

6. If lessons or practice are lost they must be made up before the end of the semester for which credit is desired.

7. In furtherance of work in musical appreciation in the high school the teacher of music may from time to time call upon students for ensemble or solo performance as approved by the private teacher.

The Private Teacher

1. The teacher's recommendation must include details as to the pupil's previous study (time, compositions) and as to his attainment in technical work and in sight reading.

2. The teacher's reports are to be made to the principal at the end of each period of the school year (at intervals of six weeks or quarterly) upon blank forms furnished by the school. These reports must cover the following points:

a. Number of lessons taken.
b. Average number of hours' practice per week.

c. Technical progress made by the pupil since the preceding report. A detailed statement is desirable.

d. List of compositions studied by the pupils with remarks concerning the scope and quality of the work on each composition.

e. A mark on the plan used in the local high school, showing the teacher's estimate of the standing to date of the pupil. The mark will be entered upon the pupil's report cards, either in percentages or letters. The final grade of the pupil will be the average of examination grade and the average period grade.

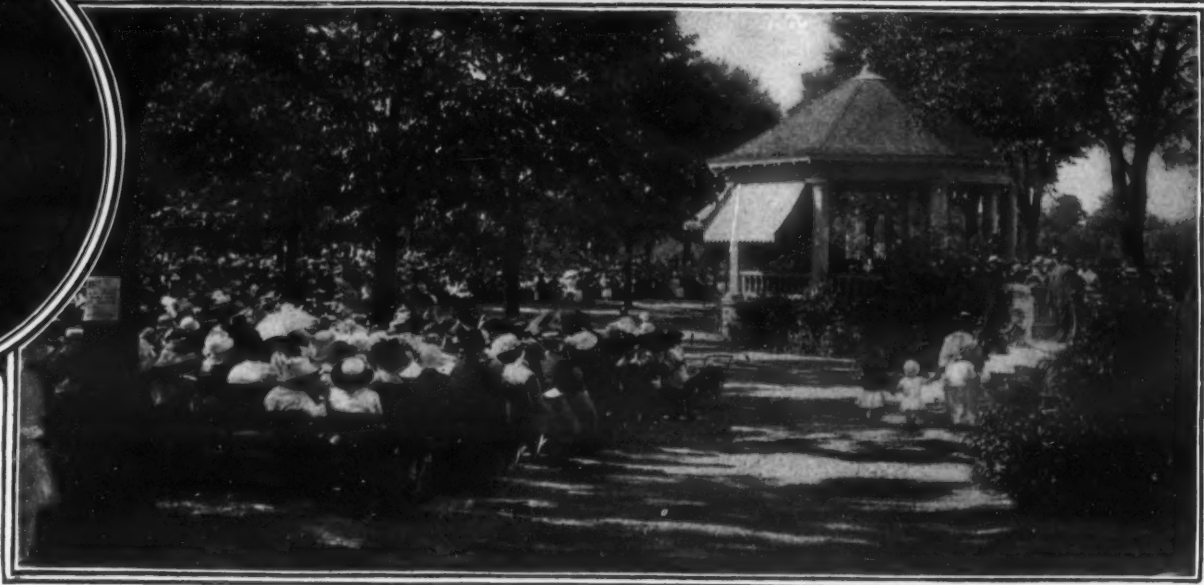
MUNICIPAL MUSIC IN MILWAUKEE HAS DRAWN AUDIENCES NUMBERING 750,000



Henry Weber, President of the Milwaukee Park Board, Who Was Largely Instrumental in the Successful Promotion of the Park Concert Idea



Hugo Bach, Director of Milwaukee Park Board Band



Above, left—Principals in Milwaukee Park Board Opera Troupe. Left to right—Ole Holm, Tenor; Catherine Hanley, Mezzo-Soprano; Florence Hensel, Soprano, and Louis La Valle, Baritone. Below—Scene at Concert in Lake Park Concert Grove, Milwaukee

MILWAUKEE, Wis., Sept. 14.—Eloquent

evidence of the usefulness of musical projects sponsored by the municipality, and of the trend that is being taken in the develop-

ment of what might be called community music in Milwaukee is seen by many music-lovers in the striking success of the local park concert season just closed.

Milwaukee now has a well established municipal symphony orchestra and a municipal band and opera troupe. The symphony concerts last season were heard by 60,000 persons, who paid ten cents for admission; the park board concerts, although their success was somewhat injured by weather conditions, were attended by 750,000 persons, according to estimates of officials. In general only popular classic compositions were admitted to the programs; ragtime was

rarely played and many concerts were given entirely to Beethoven, Wagner, Brahms, Mendelssohn. The concerts were played in every park in the city and during pleasant weather some of the concerts were heard by more than 30,000 persons.

The opera troupe, representing singers from the Marquette Conservatory of Music opera school, proved a very popular adjunct to the park board organization. Under the leadership of Louis LaValle, baritone, the troupe presented in costume, with a large chorus, the principal scenes from "Il Trovatore," "Carmen," "Martha," "Robin Hood," "Tales of Hoffmann" and "Chimes of Nor-

mandy." The concerts cost the city 12,000.

"We consider the results well worth the outlay," said F. P. Schumacher, secretary of the Park Board. "If the weather had been pleasant the concerts would have been heard by a million persons, I believe. The future? We have many hopes, high hopes, to be sure, but eventually they may be realized. I have in mind the old Roman and Greek form of stadium; in the stadium the ancients seem to have found the ideal means of reaching and accommodating the whole people. I should like to see one or more stadiums in Milwaukee for musical and other entertainments." J. E. M.

3. The teacher's reports are to be delivered in duplicate, one signed, the other unsigned.

The Examination

1. A semester examination will be held at the end of each semester.

2. The examiners will plan the examination requirements of each pupil on the basis of the course of study for the music grade the pupil is in.

3. The examiners will grade the pupils using the marks used in the high school and turn the list of grades in to the principal.

Forms are given for the application of parent or guardian, for the teacher's

recommendation and for the teacher's report.

Graham Harris to Join Bispham's Company

When David Bispham opens his season as *Beethoven* in the one-act play, "Ade-laide," and in a miscellaneous concert called "The Rehearsal," his support will include Graham Harris, the young American violinist, who played with the New York Symphony Orchestra last season.

Recital in Tregina's Washington Studio

WASHINGTON, D. C., Sept. 22.—A studio recital was given last night by the pupils of Arthur Tregina, assisted by Herman R. Hoffman, violinist. The work of Miss Neff and Mr. Hoffman won especially high praise. Miss Neff was commended for her technique and the beauty of her phrasing, while Mr. Hoffman displayed a fine tone and mastery of the instrument. Other applauded participants were the Misses Potzler, Chisholm and McWilliamson.

ROSS DAVID

New Studio Address
260 West 57th Street,
THE RUTLAND,
NEW YORK CITY
Tel. Conn.

OSCAR SAENGER

WILL RESUME TEACHING ON OCTOBER 1

Teacher of Singers

Pupils taught from the beginning to the final preparation for the concert or operatic stage.
Address: L. LILLY, Secretary, 6 East 81st St., New York. Tel. 687 Lenox.

FIRST PHILHARMONIC CONCERT ON OCT. 28

Bach-Beethoven Festival to Be Feature of Society's Seventy- fourth Season

The seventy-fourth season of the Philharmonic Society of New York will open in Carnegie Hall on Thursday evening, Oct. 28, and the next day will mark the first of the society's regular Friday afternoon series. The Philharmonic announces, as usual, twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons in Carnegie Hall and two concerts for Young People in Aeolian Hall. There will also be two membership lecture concerts at the Hotel Astor and an evening of light music at the Waldorf-Astoria for Philharmonic members, as well as five Sunday afternoons at the Brooklyn Academy of Music.

A Bach-Beethoven Festival has been arranged for the month of January, at which the Philharmonic will be assisted by the Oratorio Society of New York, Louis Koemmenich, conductor. The two organizations will co-operate in productions of the Bach "Magnificat" and the Beethoven Ninth Symphony. The performances of the Festival are included in the regular Thursday evening, Friday afternoon and Sunday afternoon series of the society and the "Magnificat" and Ninth Symphony will also form one of the programs of the Brooklyn concerts.

This list of Philharmonic soloists contains the names of Fritz Kreisler, Arrigo Serato, Francis Macmillen, Maximilian Pilzer, Yolanda Mero, Harold Bauer, Ernest Hutcheson, Ernest Schelling, Percy Grainger and Ossip Gabrilowitsch, Pablo Casals, Leo Schulz and Beatrice Harrison, Olive Fremstad, Elizabeth van Endert, Melanie Kurt, Julia Culp and Emmy Destinn.

The usual subscription concerts in Baltimore and Washington will be continued and, in addition to these out-of-town engagements, the orchestra will make its yearly tours through New England, New York State and the Middle West.

Western Tour Arranged for Graham McNamee

Graham McNamee, of St. Paul, Minn., who has been in New York for the last three years, and who has made a marked success as a concert singer, as well as having sung in two of the prominent churches in the city, is leaving soon for a concert tour of the West and Middle West. He will give a recital in Lancaster, Pa., on the evening of Nov. 10, and from there will go to St. Paul, where he will give a recital with the St. Paul Choral Art Society about the middle of November. Mr. McNamee will then make an extended trip through the larger cities

of the West for several weeks and afterward will return to his work in New York.

Spalding Representative Finds Bright Music Prospects in South

This week Albert Spalding, the violinist, opened his concert season. On Monday night he appeared in the Academy of Music, Richmond, Va. His advance man, George E. Brown, who has been in the former Confederate capital, states that from the present outlook business will boom in the South this season, thus giving the Southern people money to spend for concerts, as in the days of yore. On Oct. 7 Mr. Spalding will appear in Baltimore, opening the season in Ford's Opera House. At both of these concerts he will be assisted by Loretta Del Valle, soprano, who has won an excellent reputation in the opera houses of Mannheim, Cassel and Prague.

Regimental Bands Provide Music for Providence Parks

PROVIDENCE, R. I., Sept. 20.—Owing to the limited number of band concerts which the city was able to afford this year, Col. Charles F. Tillinghast of the Coast Artillery Corps has tendered the park commissions the services of the two regimental bands for one concert at each of the city's parks. On Sunday the First Artillery Band, Rhode Island National Guard, gave an enjoyable concert at Roger Williams Park, the program being varied and the several numbers well played. A feature of the evening was the splendid playing of a cornet solo by Bandmaster Intlehouse. G. F. H.

"Get-Together" Outing of Ditson Em- ployees

BOSTON, Sept. 13.—Clarence A. Woodman, president, and about seventy-five members of the "Get-Together Club" of the Oliver Ditson Company of this city held another of their now famous and pleasureable outings on Saturday afternoon last, which consisted of a deep-sea fishing trip. The party had a pleasant sail, but returned fish-less. W. H. L.

But Two Changes in Personnel of Bos- ton Orchestra

The Boston Symphony Orchestra has been able this season to keep its personnel practically intact. There will be one change in the trumpet section and one change in the second violins. Otherwise the same men who played under Dr. Muck's lead a year ago will be with him this year.

Miss Farrar Denies Rumor of Engage- ment

Geraldine Farrar's expected denial that she was engaged to marry Lou Tellegen, the actor, followed promptly upon the circulation of the rumor in New York last week. The singer asserted that she was engaged to wed no man.

Riccardo Martin Returns from Europe

Riccardo Martin, the operatic tenor, returned to New York, Sept. 22, on the Fabre liner Patria, after spending the summer in northern Italy. He said that after spending a few days in New York he was going on a concert tour and would join the Boston Grand Opera Company later.

Luckstone Opens New Residence-Studio

At his new residence, 53 West Eighty-sixth Street, New York, Isidore Luckstone, the prominent vocal teacher, will resume lessons on Oct. 4, receiving his pupils in most spacious and attractive studios.

Two noted musicians engaged in the writing of comic operas are Fritz Kreisler, who is composing a Viennese operetta, and Otto Goritz, who is adapting for the American stage the libretto of a light opera which he wrote in German some time ago.

THE SPECIAL FALL ISSUE

of

MUSICAL AMERICA

EDITED BY JOHN C. FREUND

WILL BE PUBLISHED ON OCT. 16

It will contain a complete forecast of the Musical season in the principal cities of the United States.

The SPECIAL FALL ISSUE of MUSICAL AMERICA is generally conceded to be the foremost musical advertising medium in the country.

The advertising forms will close October 7. Rates on application.

THE MUSICAL AMERICA CO.
505 FIFTH AVE. - - NEW YORK

RUDOLPH GANZ

will tour America
during the season

1916-17

—STEINWAY PIANO—

Management: Charles L. Wagner
1451 Broadway, New York



Season 1915-16

KATHARINE

GOODSON

"The wonderful playing of Katharine Goodson was a revelation to the audience and she received an ovation."—*Cincinnati Tribune*, March 12, 1915.

Management: ANTONIA SAWYER, New York

KNABE PIANO



"The perfection of Quartet Playing."—*London Daily Mail*.

The World's Greatest Chamber Music Organization, the

FLONZALEY QUARTET

Season 1914-15 Now Booking

Management, LOUDON CHARLTON, 868 Carnegie Hall, New York

POVLA FRISCH

DRAMATIC SOPRANO

"Absolute mistress of a voice sympathetic and lovely."—*LE FIGARO* (Paris).

"Every song she sings is alive from beginning to end."—*THE TIMES* (London).

FIRST AMERICAN TOUR
SEASON 1915-16

CONCERTS—RECITALS

Exclusive Direction:
Musicians' Concert Management, Inc.
29 East 48th Street, New York

HEMSTREET STUDIOS,
FRANK HEMSTREET

TEACHERS OF SINGING
LILLIAN MILLER HEMSTREET

44 West 44th St., New York City
Phone Bryant 847
ALBANY, N. Y. (Thursdays)

CARUSO'S ANGER AROUSED

Tenor Would Wreak Vengeance for Slur on His Patriotism

Enrico Caruso has just discovered that while he was at the other end of the world an enemy slandered him in a Vienna paper, alleging he had written a letter affirming that all his sympathies were with Germans. The tenor, according to a Paris dispatch of the International News Service, has sworn to have the blood of his traducer, and in a letter to a friend, Camillo Traversi, he writes: "The invention was a cowardly act, but comments call for vengeance to the knife. Believe me, I cried with rage and hot tears. If ever I succeed in discovering who slandered me I assure you the whole world will speak of me. Before I die of a broken heart I hope God will permit me the satisfaction of giving as a present to Satan the soul of him who wished to make the world believe I was not an Italian."

Eight New York Appearances for Barrère

George Barrère, the noted flautist, is preparing for his coming season under the joint management of Catherine A. Bamman and Avery Strakosch. He will make his annual appearances in New York—eight in all. With Carlos Salzedo, harpist, and Paul Kefer, cellist, he appears in the distinctive Trio de Lutèce, for two performances. As leader of the Barrère Ensemble he will be heard twice, and also for two performances with the Little Symphony Orchestra. This miniature orchestra is especially adapted for the presentation of the more ambitious chamber music compositions. It was for just such an orchestra as the Little Symphony that Haydn and Mozart wrote. Mr. Barrère will give two sonata recitals with a famous pianist whose name will be announced later.



GERMAINE
Schnitzer

Eminent
French Pianist

The Romanticists

A Cycle of

FIVE PIANO RECITALS

Sat. Eve., Oct. 23, 1915
Aeolian Hall

Sat. Eve., Nov. 13, 1915
Aeolian Hall

Sat. Eve., Dec. 11, 1915
Aeolian Hall

Sat. Eve., Jan. 15, 1916
Aeolian Hall

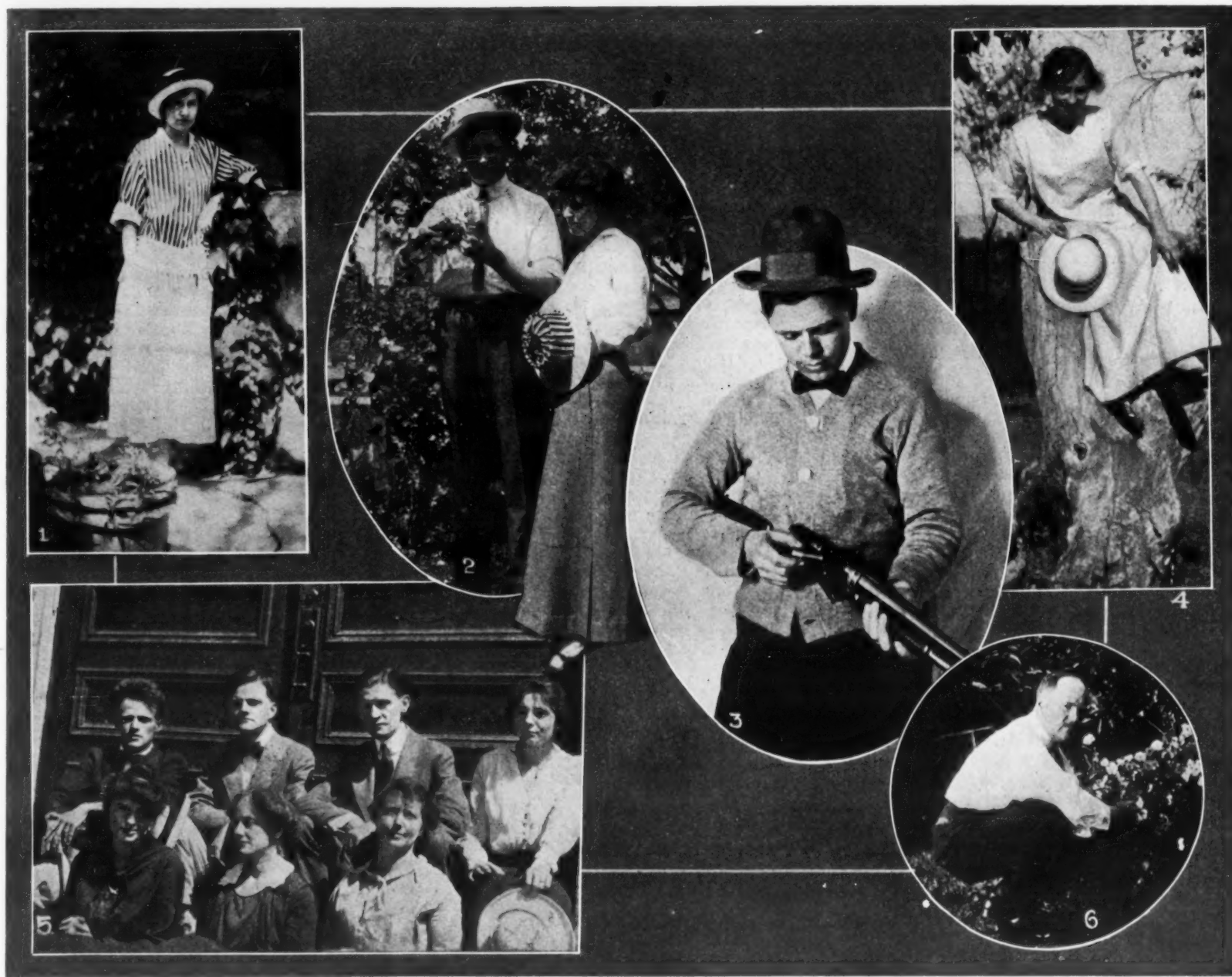
Mon. Eve., Feb. 7, 1916
Carnegie Hall

Tickets to be had at box
office and offices of
Haensel & Jones.

Special Rates for Students

Mgt. HAENSEL & JONES
Aeolian Bldg., N. Y.
BALDWIN PIANO

PLAN IDAHO TEACHERS' ASSOCIATION TO FURTHER PROPAGANDA IN STATE



Recreational Glimpses of Some of the Prominent Musicians of Boise, Idaho

BOISE, Idaho, Sept. 12.—A number of prominent musicians in this city are shortly to call a meeting to form a State teachers' association, or to draw up plans therefor. These musicians are all ardent admirers of John C. Freund's propaganda for the musical independence of America, and it is to that end that they hope to start an active movement in Idaho.

Boise has a vacation "layout" of its

own in the appended collection of snapshots. No. 1 has for its subject La Vern McCrum, soprano, in front of her summer home. Dwight Edrus Cook, tenor and vocal teacher, are seen at their summer home in No. 2. Oliver C. Jones, pianist, teacher and lecturer, who spends his spare time over the traps and in the field, is shown in No. 3. On an outing near Payette Lakes Lottie Gardner, pianist and teacher, is observed in No. 4.

The musical artists of the Pioneer

Chautauqua work in Southern Idaho, who are all of Boise, are disclosed in No. 5, reading from left to right: Top row—Eugene A. Farner, conductor; George Rogers, tenor; Edward McCarty, solo dancer; Blanch Fulton, contralto; bottom row—Bulah Rowell, soprano; Judith Watts, pianist; Mrs. C. W. Spalding, contralto. In No. 6 we see Charles O. Breach, violinist and director of the Boise Symphony Orchestra, in his flower garden.

GEORGIA CLUB ISSUES JOURNAL

"Thomas County Trumpeter" New Force in Its Music Campaign

A novelty in musical journalism is the *Thomas County Trumpeter*, the official organ of the Thomas County Music Club, published monthly at Thomasville, Ga., with J. W. Bonnell as editor and business manager. Dr. John Schreiber, president of the club, has sent to MUSICAL AMERICA a copy of the September issue, which is Vol. 1, No. 1 of the publication. The issue contains a copy of the constitution, announcement of the club's activities, such as its band, orchestra and sight-singing class. There is also an article by President Schreiber, and an account of the first invitation concert.

As Dr. Schreiber describes the club, "it is not an organization of musicians, but an aggregation of men and women who desire a general uplift and will help the music art here to make things more attractive for ourselves and 'in-comers.'" The officers and committees of the Thomas County Music Club are as follows:

Dr. John Schreiber, president; Mrs. J. W. L. Yates, first vice-president; W. A. Watt, second vice-president; Mrs. J. T. Dixon, third vice-president; B. H. Cocroft, secretary; Mrs. Homer Williams, treasurer. Membership committee—G. C. Sparks, chairman; P. C. Searcy, W. A. Pringle, Jr., C. M. Heath,

Eppa Goodwin, Ethel Farmer, G. T. Kight, W. Feinberg. Program committee—Mamie Merrill, chairman; Mrs. R. C. Bafour, Jr., Hansell Watt, Cyrus Mallard, J. W. Bonnell. Executive committee—R. G. Mays, chairman; W. I. MacIntyre, T. L. Ross, E. R. Jerger, E. M. Smith, Jr.

August Riemenschneider in Recitals

BEREA, OHIO, Sept. 16.—The opening recital of faculty members of the Baldwin-Wallace School of Music was given here on Sept. 7. Numbers by Mr. and Mrs. Albert Riemenschneider, Ira B. Penniman and Sidney C. Vernon comprised the program.

Mr. Riemenschneider has been giving opening recitals on a number of church organs, such as those at the new Presby-

terian Church, Charleston, W. Va., and at the Methodist Church in Franklin, Pa. On Oct. 6 he gives the inaugural recital at the St. Paul's Protestant Episcopal Church, Chicago.

Adelaide Fischer to Sing in Mahler's Symphony with Stokowski

Adelaide Fischer, the soprano, is engaged to sing the Mahler Eighth Symphony in Philadelphia, March 2, 3 and 4, with the Philadelphia Orchestra, Leopold Stokowski, conductor. Miss Fischer, who made a sensation at her concert in Aeolian Hall on Jan. 11, will give her next concert in Aeolian Hall on Jan. 31, 1916.



Julia HEINRICH

First Prima Donna Soprano, Hamburg Opera

Now available for

RECITALS AND ORATORIO

Engaged for

Metropolitan Opera House Entire Season 1915-1916

Management:

CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue, New York

Concert Tour
OCTOBER
NOVEMBER
DECEMBER

MARY
GARDEN
PRIMA DONNA SOPRANO
KNABE PIANO USED

Management:
R. E. JOHNSTON
1451 Broadway
New York City

"FAKING" IN "MOVIE" MUSIC CORRUPTING PUBLIC'S TASTE

Harmonic Deceptions Practised on Patrons of Picture Theaters
Making Them Musical Perverts—Need of a Personal Campaign by Musically Cultured People to Lead House Managers Toward a Higher Standard in Accompaniment to Films

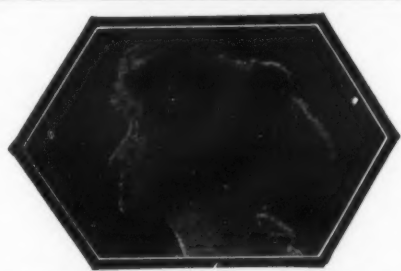
By BLANCHE GREENLAND

DO we realize that a juggernaut is bearing down upon the public of our moving picture theaters? Emblazoned over the front is its name, "Faking." This does not mean improvisation, which is, of course, legitimate and a subconscious expression of the performer—harmonically correct.

Faking, on the contrary, is a deliberate mutilation of harmony by a performer with the intention of deceiving the ear of the listener. For instance, in such well worn melodies as Rubinstein's "Melody in F," Mendelssohn's "Spring Song," and Dvorak's "Humoresque," horrid modulations are substituted, absurd inventions inserted, wrong chords introduced, producing something entirely wrong, which leaves its effect on the listener. He whistles or hums what he hears; he remembers it frequently. When he, perchance, hears a correct version he thinks it wrong because it is unfamiliar. His ear has been imposed upon by a "fake" rendition. He has been cheated. Faking is not an elaboration of a given theme or variations of a known melody. It is a vicious mingling of wrong combinations of notes perpetrated by an unlearned performer.

Scope of Orchestral Organ

Because of the many automatic orchestral combination instruments now



ADELAIDE FISCHER

Soprano

Management: Wolfsohn Musical Bureau
1 W. 34th St., New York City

used in the moving picture theaters (where a single performer has unrestricted control of the stringed instruments, the brasses, the wood-winds, and the battery; instead of these instruments being played by from sixteen to forty musicians under a leader) there is a tremendous scope given to this single performer. He or she should not be allowed to deceive the public ear with a "fake" presentation.

The term "faking" or "fake playing" is a regular trade name familiar to producer, manager and performer are used with utmost naïveté. It is time that the musical public should realize the significance of the imposition.

Playing to pictures is an art of itself. It is not in the class of concert work. It is altogether impressionistic, and might be called music of the future. The rapid transition of emotions in the pictures requires an immense repertoire, a lightning-like ability to play appropriate selections, to transpose without a flaw. Here is where the performer has an opportunity either to create something worthy and inspire his audience or to fall in a rut.

Duties of Player

He or she must not submerge the value of the picture; the music must remain an accompaniment, although an independent one—sometimes a mere obligato. It must be an embroidered design around the picture on the screen. It must not take the attention of the audience away from the picture. It is the *sauce piquante* that brings out the flavor and yet aids digestion and assimilation of the idea. It should leave a sub-conscious impression. But it must be pure and unadulterated with musical ignorance, or it will form a dyspeptic musical taste that will have a bad effect on the future of American music.

Our country is not yet populated entirely by Americans, or persons born in this country, but by an admixture from every country in the world. Our musical future is to be determined by these people. Our folk music will be made by them. The chosen few, comparatively speaking, who compose our contemporary musical world hold themselves aloof from *hoi polloi*. They do not condescend to discuss music with the ignorant.

Yet is not music a religion and should we not proselyte and "spread the gospel to every creature"? Where can be found so potent a medium as the "movies"?

Say Public Demands It

But what do we hear at the "movies"? Faking, imitations, so-called "popular music." Why is this silly imitation popular? Simply because it is familiar. But here is the alarming state of affairs as the manager sees it: The public wants "faking."

Shall we allow the general public to be crushed into musical pervers? Is not the wonderful spiritual development attained by technical or aesthetic study of music a vital force—something we are privileged and obligated to extend to all? Why not enlist the power of the "movies"?

We would not countenance low and debasing pictures for the masses. We have boards of censors. We will not eat impure or adulterated food. We imprison counterfeiters of money and discovered imposters. Why should we listen to or permit "fake" music or have thrust upon our ears a heathenish rhythmic noise? We beg to differ with Lhévinne, who finds ragtime pleasing. Did he ever hear "faking"? I wonder?

And yet the general public is endangered by this oncoming juggernaut of the movies.

Kindergarten Methods

True, people flee from being forcibly educated. Why not apply kindergarten methods and combine a rational relation between pictures and music.

Let us have folk songs instead of "Ma Honey" songs. Give us the lullabies of Mozart, Schubert, Brahms and Carrié

Jacobs Bond for the sleeping scenes in pictures; exquisite barcarolles for scenes on the water; "Kammenoi Ostrow" for the chimes; any of the hundreds of characteristic national dances for such scenes; selections from a wealth of Indian transcriptions for Indian scenes; the great dramatic compositions for tragedies; the Chopin "Funeral March" on appropriate pictures; the stirring martial music of the present day and selections from the infinite variety of American composers.

Search your repertoire mentally as you look at the moving pictures, then leave a written request with the manager for appropriate music. Take up the work systematically.

Let us become musical missionaries.

Make Good Music Popular

When the masses hear good music continually they will recognize it. It will then have become "popular." All kinds and conditions of men, women and children patronize the "movies." It is there that many of them hear the only music that comes into their lives. What a power is within our reach! To initiate a systematic, progressive course, as it might be called, of attractive, bright sympathetic or tragic music where it may be heard for five or ten cents and to inaugurate a campaign for the employment by "movie" managers of performers who are not "fake" musicians.

A word of approval spoken or written to the manager will soon open his eyes to what is good music. No business man is quicker to see possibilities for effects than a motion picture manager. Consider the vast throngs that go to the movies and take advantage of this power for establishing the musical taste of America.



MRS. HERMAN LEWIS

will direct the concert tour

of

LUCILE LAWRENCE

Dramatic Soprano

lately returned from brilliant operatic success in Germany, Austria and Italy.

First American to sing "The Girl of the Golden West" in Europe.

Mrs. Herman Lewis, 402 Madison Ave.

Evelyn Hopper, Omaha, Neb.,
Western Representative

ARTHUR ALEXANDER VOICE

Studios: 307 West 79th Street
New York

Telephones: Schuyler 9600

ARTHUR SHATTUCK

PIANIST Trans-Continental Tour 1915-1916

Steinway Piano

MARGARET RICE, Sec'y, 325 Oakland Ave., Milwaukee

FRANK ORMSBY, Tenor

180 CLAREMONT AVE.

NEW YORK

Tel. 4773 Morning

ALBERT WIEDERHOLD

BASS BARITONE

Address: 38 West 40th Street, - - - NEW YORK



MARGUERITE MELVILLE-LISZIEWSKA

Pianist

FIRST AMERICAN TOUR 1915-16
NOW BOOKING

WOLFSON BUREAU, 1 West 34th Street, New York

STEINWAY PIANO



GUSTAF HOLMQUIST

BASS BARYTONE

Teacher of Voice

82 Auditorium Building, Chicago

Management ALMA VOEDISCH, 3941 Rokeby Street, Chicago

Mrs.
H.
H.
A.

BEACH

Composer of

"Year's at the Spring"

"The Lotos Isles"

"Ecstasy"

"Suite Francais"

Pianist—Available for Recitals

Sole Direction: M. H. HANSON, 437 Fifth Ave., New York

WILBUR A. LUYSER

CHEVE SIGHT SINGING SCHOOL

64 East 34th Street, New York

Phone 427 Murray Hill

Director of Sight Singing
Metropolitan Opera,
(8 yrs.)
N. Y. College of Music
Brooklyn Institute

Choral Direction
Metropolitan Life
Glee Club
Glee Club of Friends
Sons of St. Patrick
Orpheus Glee Club
(Ridgewood, N. J.)

ECHOES OF MUSIC ABROAD

No Bayreuth Festival Until After the War Is Over, the Wagners Announce—Germany's Opera Houses to Feature Works of Lesser Native Composers Heretofore Overshadowed by Strauss and Humperdinck—Former Conductor of Pittsburgh Orchestra Celebrates Sixtieth Birthday in Berlin—Roumanian Opera Tenor Receives Degree of Doctor of Medicine from Berlin University—Salvation of English Composers Lies in London Music Halls, Says Eminent English Critic—Promotion for Kennerly Rumford at the Front—Irene Scharrer to Marry—German 'Cellist Breaks a Finger and Ends His Career

DESPITE various rumors fixing the date of the next Bayreuth Festival, the heads of the house of Wagner have issued a public statement to the effect that so long as the war lasts no decision can be reached as to when the next festival will be held. Not until after the war is over will any definite plans be made.

WHEN "Mona Lisa," the new opera by Max Schillings, is sung at the Berlin Royal Opera this month, it will be the first new work in years to have been produced at the royal Prussian home of lyric drama before losing its savor of novelty. Last month, as the new season's first feature, "Tales of Hoffmann" was finally added to the institution's repertoire, just after the Deutsches Opernhaus in Charlottenburg had produced it.

As further evidence that the ways of the Berlin Intendant are past finding out as far as Berlin opera-goers are concerned, a newly studied production of Meyerbeer's "L'Africaine" is promised for November.

Munich's Court Opera, which leads all the rest of Germany's opera houses, will produce Paul Graener's tragic opera, "Don Juan's Last Adventure," the middle of this month as its first big novelty of the winter, while Dresden will hear both Siegfried Wagner's "Bärenhäuter" and Hiller's *Speloper*, "Die Jagd," for the first time. There will also be a revival of Smetana's "Bartered Bride" there at the Royal Opera.

As novelties for the Leipzig public the Leipzig Municipal Opera, with Otto Lohse as conductor-in-chief, promises Waldemar von Bausnern's heroic opera, "Herbert und Hilde," Julius Bittner's "Der Bergsee," Eugen Lindner's comic opera, "Der Meisterdieb," Richard Strauss's "Ariadne auf Naxos" and Alexander Ritter's comic opera, "Der faule Hans."

If the war does nothing else for Germany's music, it may claim the credit of discovering works that are worth while by composers who heretofore have been lost in the shadow of the two or three outstanding composers of the country. Of these five works new to Leipzig only one is by a man of any eminence. Leipzig is also to have revivals of Weber's "Three Pintos," Mozart's "Don Juan," Goldmark's "Queen of Sheba," Hans Pfitzner's "The Rose of Love's Garden" and Frederick Klose's "Isebill."

Stuttgart is to hear "The Songs of Euripides," by Botho Siegwart, one of the war's victims, and Paul von Klenau's "Sulamith," in addition to the "Mona Lisa" of the Court Opera's musical director, Max Schillings.

Strassburg has never yet heard Strauss's "Elektra," so that gap in its musical education is to be filled this season at the Municipal Opera, over whose musical destinies Hans Pfitzner presides. In addition, Max Bruch's "Loreley" and Schumann's "Genoveva" will be featured.

At Darmstadt's Grand Ducal Opera not only Felix von Weingartner's "Dame Kobold," but also Otto Neitzel's "Der Richter von Kaschau" will have a premiere. "Parsifal" and "The Rose Cavalier" will have their first Darmstadt performances, and revivals are projected of "The Marriage of Figaro" for the first time with the secco-recitatives, "The Bartered Bride," Kienzl's "Evangelimann," Cornelius's "Barber of Bagdad" and Bellini's "Norma."

That Essen is not entirely in the possession of the Krupps is evident from the fact that the Municipal Opera there began its new season a fortnight ago with d'Albert's "Tiefand," and will later give the first performance in Germany of Franz Schmidt's romantic opera, "Notre Dame."

And there is little Coburg, with its twenty-five or thirty thousand people, not to be deprived of their opera, war or no

year since this singer took his motor-car to France and he has remained there ever since driving wounded soldiers to the hospitals and doing other useful work. His wife, Clara Butt, who has sung so many pounds, shillings and pence into the Red Cross treasury, recently visited him there and returned home with rekindled ambition to do more yet for the soldiers.

"I feel as though I would like to go



An English Concert Party That Cheered Soldiers of the Allied Armies

Herbert Fryer, the English pianist, now of New York, spent part of his Summer vacation in the war zone of the Western battlefield. The picture shows the Westminster Singers with Mr. Fryer on the extreme right. The women, from left to right, are: Phyllis Lett, contralto; Carrie Tubb, soprano, and Hilda Lott, violinist. These musicians gave fifty concerts in sixteen days in the camps and hospitals of the Allied armies. Mr. Fryer writes that he acted as pianist, accompanist, manager and interpreter.

war. Their Court Theater, opened nearly a month ago for a season of alternating performances of operas and plays.

RARELY do the Germans permit the birthday of any man conspicuous in the world of art or letters who has reached the afternoon of life to pass unnoticed, especially if it is a birthday in round numbers. A recent "birthday child" in Berlin was Emil Paur, the erstwhile conductor of the Pittsburgh Orchestra, whose anniversary the other day rounded out his sixtieth year.

Since his return to Germany from America and his subsequent engagement at the Berlin Royal Opera, prematurely ended because of a general misunderstanding, Herr Paur has lived quietly in the German capital.

HERE is a news item that appeared in a London paper the other day: "Rome reports fighting on successive days on Monte Piano, Monte Cello and Monte Piccolo."

"Surely," comments the *Observer*, "the Concert of Europe at last!"

KENNERLEY RUMFORD, the English baritone, has been gazetted to a full lieutenantancy and is now attached to the General Headquarters Staff of the British Army in France. It is nearly a

and make shells right away," said the contralto when she arrived in London.

The foremost English contralto of a field as yet unexplored by Mme. Butt—opera—has won an extraordinary success at the London Coliseum during her month's engagement there. Louise Kirkby-Lunn's program numbers for her first week were the "O don fatale," aria from Verdi's "Don Carlos," Sullivan's setting of "A poor soul sat sighing," and Teresa del Riego's "Harvest." Hullah's "Three Fishers," served her as an effective encore number.

FROM the dissecting room to the opera stage and back again to his medical studies is the outline of the variegated career to date of the young Roumanian tenor Jean Nadolowitsch. Before he had completed his medical course in Bucharest the lure of the lyric stage drew him to Berlin ten years ago, and there he has since achieved some distinction as a tenor.

With the possibilities of the opera field speedily exhausted after the outbreak of the war he, very sensibly, turned his attention once more to a profession that would stand by him more substantially in such a crisis. The result is, that after ten months' close application to his work he has now been granted the degree of doctor of medicine by the University of Berlin.

THAT the roots not only of England's much-talked-of National Theater but of her fondly-dreamed-of National Opera, as well, lie in the Music Hall of to-day, is the firm conviction of Robin H. Legge. This he points out to the young native composer who is committing long-drawn-out suicide by his hide-bound adherence to traditions.

Only music has stagnated in the last twenty years, maintains the *Daily Telegraph's* critic, and that "merely because our composers are still blindly following in the footsteps of men who made the forms adapted to their own ideas, not their ideas adapted to the forms they 'selected.'" According to him, the public no longer wants symphonies of inordinate length, or tone-poems, or depressing "programs" and atmosphere. "We are not a philosophic nation and ask least of all for philosophy in our music. The Music Hall of to-day offers the young composer an opportunity utterly denied to his musical ancestor."

Then Mr. Legge proceeds to review the contributions of only one of the larger London music halls—the Coliseum—to the cause of art. It was at the Coliseum that Elgar's masque, "The Crown of India," was produced with as great a show of splendor as any opera ever seen at Covent Garden. Incidentally, there is a ballet-opera, beautifully staged and performed, being played there now, with singers of wide repute from Ghent, Antwerp, Liège, and with Lydia Kyasht as principal dancer.

It was there that, long before any other public soul woke to the beauty of Russian dancing "the glorious Karsavina" made her first London appearance, that "Sûmurun" was produced, that the Balalaika Orchestra was introduced, another the most fascinating of all the modern Russian ballets, "L'Oiseau de Feu," was given its first performance in England. Moreover, it has framed some of the finest individual performances heard in London, as for instance, the singing of Mme. Kirkby-Lunn during the past month.

And then Mr. Legge strikes out from the shoulder in his endeavor to bring the "unappreciated" English composers to their senses. "Do you know, you native composers who complain so grievously of neglect," he asks, "that Arthur Dove, the musical director, is only too keen to play your music if only you will write music that is not full of wails and woe and not of inordinate length? If you won't try you don't deserve to succeed. Empty your heads of the false pride which causes you to imagine that only a symphony in four long movements can be 'artistic' (detestable word!)." "Buckle to, and take to heart the meaning of the words which old Glinka, of immortal memory, wrote what time he was contemplating his opera, 'A Life for the Tsar,'—'Not only the subject, but the music, too, is to be Russian; I want my beloved fellow countrymen to feel thoroughly at home when they hear it, and I don't want foreigners to take me for a braggart who has presumed to deck himself out like a jay, in someone else's finery.' If you are as true to yourselves as Glinka was, you will find in the music halls of London to-day that salvation that will never come to by far the majority of you in the concert-rooms."

ONE of England's most talented pianists, Irene Scharrer, whose projected tour of this country, announced three or four years ago, got lost in the shuffle of managerial plans, is about to change her state. In the business-like phraseology of the announcement, a marriage "has been arranged" between this artist and S. G. Lubbock of Eton College. Miss Scharrer is one of the pianists who have been coached by Harold Bauer.

The last marriage of a London pianist of any prominence took place over a year ago, when Benno Moisewitsch, an Anglo-Russian pianist, and Daisy Kennedy, a violinist of the Sevcik school, were wed. This young artist-couple have been frequently before the musical

[Continued on next page]

FIRST TRANSCONTINENTAL TOUR—FALL, 1915, AND SPRING, 1916

EMMY DESTINN

DRAMATIC SOPRANO—Prima Donna of the Metropolitan Opera Co., New York

Personal Representative OTTOKAR BARTIK, 370 Lexington Avenue, New York
STEINWAY PIANO USED

ECHOES OF MUSIC ABROAD

[Continued from page 13]

public of London during the past year. They have introduced some of John Powell's compositions at their concerts.

LEIPSIK conductor, who brought his orchestra over to this country for a tour fifteen years ago, has just celebrated his twenty-fifth anniversary as a knight of the bâton. During this quarter century Hans. Winderstein has won an honored position in Germany's army of efficient conductors who stop short of qualifying for the "prima donna" class that embraces Arthur Nikisch, Felix Weingartner, Richard Strauss and one or two others.

It was in the fall of 1890 that Winderstein began his career as a conductor, when a Philharmonic Society was organized in Nuremberg. Three years later he went to Munich to direct the newly organized Kaim Orchestra, and after another three years he organized his own orchestra in Leipzig, with which he has made many concert tours. It was billed in this country as the Leipzig Philharmonic Orchestra. For the past ten years Herr Winderstein and his orchestra have had their summer headquarters at Bad Nauheim, whose music, thanks to Winderstein, has ranked among the best that the celebrated German "bath resorts" can boast.

Cosmopolitan Quartet

GRACE NORTHRUP
SOPRANO
LOUISE MERTENS
CONTRALTO
ROY WILLIAMS STEELE
TENOR
R. NORMAN JOLLIFFE
BARITONE
HARRY OLIVER HIRT
PIANIST

For Dates and Terms Address
R. NORMAN JOLLIFFE
415 West 115th Street, New York
Telephone 5352 Morningside

PROBABLY most concert players of whatever instrument, who are serving their countries in the belligerent armies, would prefer to be killed outright than to be left merely helpless and hopeless as regards ever playing in public again. Here is a German 'cellist, Reinhold Preiss, by name, who while obeying some order as a volunteer soldier, had a fall which left him practically uninjured in every respect save one—the little finger of his left hand was broken. The result is, of course, that he will have to look to some other calling as a means of livelihood in future, inasmuch as teaching the 'cello, the only field of musical activity still available to him, offers pretty poor pickings even in Germany.

Speaking of 'cellists, the literature of their instrument has been augmented by a sonata written by the Polish pianist, Raoul von Koczalski. It was introduced at a concert at Bad Nauheim in August, with the composer playing the piano part.

BY way of London comes a report that Eugen d'Albert is to tour America this winter. In view of the engagements he has in Germany for this season, however, it is extremely unlikely that this Anglo-French-Prussian pianist of Scottish birth will venture far from the country of his adoption, albeit if his reported expulsion from the German Association of Composers is true, it is probable that he does not feel quite so comfortable there now as he did a few months ago.

Nor was his success in this country, when he made his last tour here, some eleven or twelve years ago, of so overwhelming a nature as to justify him in hoping to be the focal point of the spotlight here during a season when the American concert stage will be over-run as never before by pianistic luminaries of all degrees of magnitude.

ON the 5th of September a memorial tablet was placed on the house in which Carl Wilhelm, the composer of

"Die Wacht am Rhein," was born in Schmalkalden. That day was the hundredth anniversary of his birth. There was also held a memorial service at his grave in the old Schmalkalden cemetery. J. L. H.

Indianapolis Pianist Weds

INDIANAPOLIS, IND., Sept. 23.—Word comes from New York of the marriage there of Una Clayton, one of the well known pianists and teachers in Indianapolis, and Richard Talbot, also of Indianapolis.

The Gürzenich Orchestra of Cologne recently gave a series of popular-priced Beethoven concerts, at one of which Ernst von Dohnanyi, the Hungarian pianist, was soloist.

R. E. JOHNSTON

PRESENTS

Grace Northrup

SOPRANO



ORATORIO—RECITAL—CONCERT

SEASON 1915-1916

FOR DATES AND TERMS

ADDRESS

1451 BROADWAY

NEW YORK

THEODORE SPIERING

VIOLINIST

FOR CONCERTS, R. E. JOHNSTON, 1451 BROADWAY, NEW YORK

Mr. Spiering will devote part of his time to TEACHING

Personal Address: 2 WEST 88th STREET, NEW YORK

STEINWAY PIANO

FREDRIC FRADKIN

MASTER-COURSE

FOR VIOLINISTS

At 121 West 119th Street
New York

TEL. 382 MORNINGSIDE

Mr. Fradkin is Also Available
for Recitals and Concerts



—Histed Photo

Mr. FRADKIN is the only American to have won a FIRST PRIZE at the Paris Conservatoire National. In 1909 a distinguished jury, including such famous persons as Gabriel Fauré, Alfred Bruneau, Eduard Colonne, Pierre Lalo, Jacques Thibaud, A. Geloso, and Alfred d'Ambrosio, awarded him the FIRST PRIZE.

ROSALIE WIRTHLIN

CONTRALTO

Address: 80 Franklin Place

Flushing, L. I.

PEAVEY McLELLAN

N. VAL.

ELEANOR

PIANIST

MAKER OF SINGERS

Address: 99 Euclid Ave., Brooklyn, N. Y.
N. Y. Studio: 47 East 30th St.

Announces a special Teachers' Course during June and July. Price upon application.
33 West 67th St., New York
Tel. Columbus 6965.

WILLIAM WADE

HINSHAW

Now in America

The Metropolitan Opera Co. Baritone

AVAILABLE FOR CONCERTS, ORATORIO, RECITALS

Address personally

Residence, Hotel Ansonia, New York

MARY BALL

Exclusive Management DRAMATIC SOPRANO FOSTER & DAVID 500 Fifth Avenue, New York

A. VIRGIL Virgil School of Music
K. VIRGIL VIRGIL School of Music
AUTUMN SESSION begins Monday, Sept. 20th.
For particulars, address Secretary, Executive Office,
567 Third Ave., New York.

ALMA SIMPSON

Dramatic Soprano, Municipal Opera, Posen

CONCERTS, OPERA—In America Season 1915-16

Address inquiries to 135 West 56th Street, New York City

JOHN DOANE

ORGANIST—Head of Organ Department, Northwestern University School of Music, Evanston, Ill.

RECITALS

Management: Mrs. Herman Lewis, 402 Madison Avenue, New York City

Shepard School of Music, Orange, N. J.
Training School for Piano Teachers, and Public Performance. Piano Teachers' Course also by mail. Prepared by Frank H. Shepard, author of "Harmony Simplified," "Key," "Graded Lessons in Harmony," etc. Even fine pianists do not know how to teach. Come and learn, or learn by correspondence.
A. AGNES SHEPARD (Mrs. F. H.), Artist Teacher

Amy E. ELLERMAN

CONTRALTO

565 West 139th Street, New York.

Concert—Oratorio—Recital

Telephone, Audubon 1190

THE STORY OF RUDOLPH GOTT

From Pianist to Oboeist—A Conservatory Examination—Into the Pit—A Symphony from the Depths—The Army—Death

By ARTHUR FARWELL

(Concluding Chapter)

THESE were the years, 1893 and 1894, when, if the God-man in Rudolph were to have triumphed over the beast-man, the victory should have been won. He had brought his genius to the great market-place of New York, had demonstrated his power to play brilliantly before an audience, and had produced compositions finished and unfinished, which, if yet crude, were aglow with creative fire. He had little difficulty in impressing managers with the desirability of launching him. If Rudolph had been a mere eccentric genius he might at least have zig-zagged along the path of success. But he was no such harmless and diverting curiosity—he was a wild man. He burst every bound, ruptured every incipient friendship, outraged man and nature with his reckless and appalling impulsiveness. His need was not for a manager, it was for a tamer of wild beasts.

What turbulent and enslaving acts threw him upon the depths of emotion, the shoals of want, in which he floundered in these years will never be known. Even my slight opportunity of observation was about to be lost for a time. October of 1894 witnessed developments in the matter of the memorable date of September 30th of the previous year. What war of Heaven and Hell took place in the undiscovered battle-field of Rudolph's mind and soul, I knew only at a later time. Without explanation, without a word, he withdrew beyond my horizon, and for the space of a year and a half gave no sign of existence.

From this eclipse of misunderstanding Rudolph emerged in the Summer of 1896 with an apology both frank and noble. But he had not emerged from the pit into which his evil genius continually cast him. Even before our separation he had written me with immeasurable regret that he had "wilfully plunged into the depths, seeking forgetfulness." Now "his life has been such that his muse would not sing," and he has "been separated from the family." He had maintained himself by a little teaching, though he could never keep a pupil more than a few weeks. "I do absolutely nothing nowadays," he writes, "but go up to Central Park and keep vigil at Beethoven's monument. . . . I have no piano. Don't deserve to have one, I suppose, or I should. I play inspirationally or not at all. All the technique in the world never helped me to play. . . . Think not it [the Divine gift] can be acquired. Never. It is a Gift. (That last word looks like the German for poison!)" Six months of correspondence were followed by an equal period in which his "Saturnine self" kept him from writing to me or anyone else; "I receive no letters. Yours to-night is the first for six months." What a solitude!

Out of this state Rudolph is to be spurred by his "greatest present luck," an oboe. How he has acquired it Heaven knows. He has decided that the reason he cannot make any money is because he plays the piano—everybody plays the piano, so he has no chance. "I practise daily," he writes, "I shall study this fall at the National Conservatory and play in the orchestra there—if I live (always provide that)."

An Oboe Examination

In the summer of 1897 I went abroad. He wrote me in the Fall giving a vivacious account of his experience at the conservatory;

—It was too funny not to speak about. You know they have an examination and if you can play your instrument they give free lessons. Well, I took my turn with 200 others and I walked into the room where sat five grey-headed men—as I said before they got my name mixed

—so as soon as I entered there was a chorus of "Ah ha! an Oboe! eh! ah ha a hem hem (general shuffling of feet and rustling of papers). I was trembling in my shoes for fear I wouldn't be admitted—"Ah, Mr.—William Gott," as they took my ticket—"William Gott!" shouted another—"how old?" "Twenty-five years." "What you want to play an oboe for at this late day?" I said I thought I could get a position in a minstrel show or play in some band. "All right, what can you play?" I said nothing. "How long have you had your instrument—where did you get it?" I got tired of this as I was standing up all the time, so I said my father was a bandmaster. "Where is he



Bas Relief of Rudolph Gott, by H. H. C.

now?" said one. "Dead," I said. "Oh!"—chorus of Oh! and Ah! "Well—play something—the scale of D major," so I played that. Then another asked me how long I could hold a note, for instance A—and I held A until they hollered at me to stop—then another asked me if I knew the solo from "William Tell." I knew it perfectly but I scratched my head and said I didn't know it but would try it anyhow, so I played that to them and was accepted as a pupil and a member of the orchestra.

I heard but seldom from Rudolph during my two years abroad. He closed one letter, "I never have anything to say lately anyway, except to a can of beer, Your old friend Stick-in-the-mud." Shortly after this, reflecting on Anton Seidl's death, he wrote, "Life here is so fleeting—the whirl and hurry—but a calm unruffled state of mind we must cultivate—strive to make ourselves a reflection of the majesty of the truth—the infinite." One remembers Jekyll and Hyde!

When I met Rudolph again, after my return to America in 1899, I experienced an unforgettable shock, uncanny and indescribable. The Rudolph of old—the Unknown Master of my dream—the fiery aspirant to the Highest—was dead—gone. The man I found seemed, not in dress and general aspect only, but in speech and nature, like any other of the common Harlem roughs to be seen in the neighborhood. He spoke their language, thought their thoughts, cracked their jokes. The essential man, the rare spirit I had known, had receded to some remote and unreachable sphere, and this was but his still living husk, his shell. He seemed—most dreadful circumstance of all—not to remember, not even to try to remember, what he had been, and had hoped to be.

The Pit of Hell

There was one hope, one redeeming circumstance. Through music, the most deeply rooted element in his nature, he retained a measure of communication with his lost self. In his music he was translated. He still played the piano mightily, though he had lost his brilliant sight-reading powers, and he had well-nigh mastered the oboe, but he was more incapable than ever of turning either to practical account. His mother

and George, who was trying to get work in the city, had now been with him for some time, "The House on the Marsh" having come to the end of its career. I visited them for a few days, only to learn that they were selling the furniture piece by piece to buy food. I learned a little of the strange and terrible existence which Rudolph had been living. At one time he had become so impossible that the family could not permit him to live with them. With what degraded companions and in what unspeakable den he found a harbor does not let itself be said. Yet even from that reeking pit arose a transcendent song—the opening pages of a mighty symphony—a tragic and somber theme of utmost grandeur and passion which leaps exultant to birth from a seething riot of increasingly agitated tone—creation out of chaos! Rudolph gave me this fragment just as he had written it down at the time, on dirty and frayed scrap paper, on which he had drawn rough staff lines. After his reinstatement with the family a villainous one-eyed Jew appeared on the scene and offered him a job to play the piano for dancing in some questionable resort in Staten Island. He went off with the man and, not hearing from him in two weeks, his mother went to look him up. She found him playing in a dance hall with adjacent enterprises, a brothel of such frankly horrible and Walpurgis-night character as is scarcely to be believed and not to be described. He sat on a rickety three-legged chair for a piano stool, while the dancers jabbed him in the back with sticks and nails as they passed him.

Redemptive Effort

Such peculiarly hellish experiences were, however, now behind him, and deep as was the pit in which he still remained, I undertook to make it possible for him to lift himself out of it, could such a thing be done. He had managed to preserve one suit of fairly presentable clothes, though he was so ill at ease in them as to be unable to be himself. I sought to have him engaged to give piano illustrations for a lecture on Beethoven, which I was to give at the Brooklyn Institute. As he was naturally wholly unknown to the authorities of that institution, I arranged to have him meet one or two of them informally at a little company of friends of mine in Brooklyn, and give them the opportunity of hearing him play. At the appointed time I took him along with me, to insure his being there, and for a time we listened to some other musicians who were present and mingled with guests through several spacious rooms. When the time came for Rudolph to play, he was nowhere to be found; no one knew what had become of him. I sought him out next day. He had decided that the whole affair had been arranged by the Brooklyn people to discredit him openly, so he had quietly taken his hat and slipped out without a word. His native *Menschenscheu* had developed in the end into a form of almost, perhaps quite, insane suspicion. My every effort in his behalf resulted similarly.

In a serious illness Rudolph, still strong and powerful in appearance, came close to death. Then in tragic obscurity, in want and disappointed hopes, the mother died. The boys took a small flat together, still, as always, in Harlem. George's sterling qualities shone out in these days. He got a job with an electric fire alarm company, and stuck to it, as he did to Rudolph, through thick and thin. Rudolph sat at home for the most part, practising the oboe, making oboe reeds, playing Tschaiowsky's "Manfred" Symphony or the piano sonata in G Major on such an apology for a piano as, from time to time, he had. If he found himself near to going insane with

solitude (and he had occasional attacks of what he called the "horrors") he would spend the day with George, "on the job." The flat, two small rooms and a kitchen (for the boys cooked their own meals), looked more like the interior of a hut in the mountains than a New York abode. The floor was bare, the window curtainless, while a rough wooden table and a couple of "kitchen" chairs constituted the furnishings. A gun stood in the corner, and an old mattress with a couple of ancient blankets, thrown on the floor, served for a bed.

New Inspiration

I brought Rudolph in touch with that supreme magician-painter, Arthur Davies, who became interested in him through his still extraordinary powers of musical expression. This new human contact, and the inspiration of Davies' paintings, stimulated him to compose some pieces for the oboe; "The Fox on Yonder Hill," which is lost, a very melodious "Pastorale" of folk-character and bubbling life, the manuscript of which I have happily preserved, and a more poetic and imaginative "Landscape," a work of considerable beauty and rarity of character for which I procured the dignity of actual publication. Rudolph was also seized with a fugitive enthusiasm for painting and made a number of spirited sea pictures. He thought he could get remunerative work decorating vestibules, but so far as I know he never got beyond the hope.

Had he lived to a similar age, Rudolph would in all probability have had to be bound over, like Benvenuto at seventy, to keep the peace. He never finished with rough adventure. One night, with his large butcher knife under his coat as usual, he went to Brooklyn in search of some excitement, I know not what. He found it, in the form of arrest. Although he had succeeded in throwing his knife over a fence, it had been found by the officer. After a night in jail he was confronted with the huge blade in court. "What do you do with that?" asked the magistrate.

"I make oboe reeds with it," promptly responded Rudolph, and as nobody present could prove the contrary, or knew the delicacy of that process, he was acquitted.

Rudolph was now at times unquestionably insane. I spent a night with the brothers in their eyrie. Rudolph talked wanderingly and wildly to himself. He insisted on my taking the mattress, and he and George slept on the bare floor in the other room. Half the night he raved and railed against Christ, beyond the power of George or myself to stop him. It was an awful night.

After a couple of years of such life together, the situation between the brothers became intolerable. I expected they would kill each other some day. This particular tragedy, at least, was averted by Rudolph's entering the army, as an oboeist, in the band at Governor's Island. On determining on this, Rudolph at once destroyed all his compositions (though I have preserved some seventeen of the lesser ones), explaining that if it were known in the army that he was a composer, they would require his compositions to be played by the band, and that since his bandmaster would be his military superior, he could not "talk back" to him and compel him to play them as they ought to go.

The band was sent to Fort William McKinley in the Philippines in 1910. There Rudolph discharged his duties, and even gave a few lessons at the officers' quarters, but for the most part brooded and was taciturn, and sat on his bed in the barracks making oboe reeds. He never wrote to me, and of his past life he spoke to no one. On January 30 of the following year, having resisted the order of a superior to attend to a matter having to do with his presentability on a certain occasion, he fell down the barrack-room stairs in the ensuing scuffle, sustaining a compound fracture of the skull, from which he died upon the spot. Thus passed the Unknown Master.

The Board of Directors of the United Theater Managers' Protective Association has decided to accept the proffer of the Directors of the American Federation of Musicians to act as arbitrators in any differences which may arise between the two.

DAVID
(VIOLIN)
&
CLARA
(PIANO)

M

MAN

E

S

MANAGEMENT, HAENSEL & JONES AEOLIAN HALL, NEW YORK

STEINWAY PIANO

SEASON 1915-16

MME. MELBA OPENS LOS ANGELES SEASON

Sings to Big Audience at Trinity Auditorium—Her Australian Experiences

LOS ANGELES, CAL., Sept. 18.—Musical affairs were opened in Los Angeles for the season of 1915-16, by Mme. Nellie Melba, singing in recital at Trinity Auditorium, under the management of L. E. Behymer.

In spite of the early opening of the season, the Auditorium was filled to the last seat and the audience voiced its appreciation in no uncertain terms. Mme. Melba brought out not only those who wished to hear the noted lyric soprano, but many British sympathizers, who wished to honor her on account of the work she has done in Australia and will continue in Canada, in raising funds for the British Red Cross society.

Mme. Melba sang the "Mad Scene" from "Hamlet" and arias from "Louise," "Tosca" and "Bohème," and it was in the latter that her art was most per-

fect. As the singer grows older she seems to lean more to the expressive style, rather than the florid. Her recalls were numerous and, of course, brought out the old English ballads in response. Robert Parker proved an excellent baritone in every respect and Frank St. Ledger was fully capable as accompanist and a good soloist.

Seeking Mme. Melba for information as to her Australian experiences and her plans for raising Red Cross funds proves her a pleasant person to interview.

Conversation did not linger on the usual compliments to Los Angeles and California. After exclaiming on the beauties of the Exposition at San Francisco, the singer at once passed to the matter now near her heart, the raising of funds for the British Red Cross society.

"Do not ask me how I feel about the war or its ultimate end; I have too many relatives in the army to want to talk about it, and some of them never will return. I think every woman ought to do what she can to make it easier for those who are fighting the world's battle, and the only thing I can do is to sing. So I have been singing a series of concerts in Australia and sending the funds to the Red Cross society.

"One of the concerts netted nearly \$70,000, about £14,000 in our money. I think that was the largest income for a concert that I ever heard of. I sold a number of flags at that concert and the American flag brought \$10,000, so you see what the Australians think of America.

"I am so glad to be able, by my singing, to alleviate some of the sufferings of the men in the hospitals and on the field. My Australian concerts for the Red Cross netted more than \$150,000 and I am not through yet, for all the concerts I give in Canada will be for the same purpose.

"And when I get to England I will go on singing for the soldiers and perhaps singing to them, for there are so many in the hospitals there. I wonder if any of your American cities will equal that audience I had at Sidney, where they took in that \$69,000? But you have been doing so much for Belgium and, of course, it is for us British to take care of our soldiers. And we will do it, too."

After her concert at Trinity Auditorium, managed by L. E. Behymer, Mme. Melba returned to San Francisco, where

she sings again before going to Canada. She is much interested in the manufacture of moving pictures and visited the big plant at Universal City to see them made. This lies just at the edge of Los Angeles. While she is interested in the production of the films, Mme. Melba said she could not think of herself as taking part in picture posing, as the voice does not show up well on a film.

W. F. GATES.

Music Department of Westminster College Opened with Recital

NEW WILMINGTON, PA., Sept. 27.—The music department of Westminster College of which William Wilson Campbell is director, opened Sept. 16 with a recital given by Mr. Campbell and Mary Douthett, pianist. Mr. Campbell displayed his excellent baritone voice in two Handel arias and a group of songs by Haynes, MacDermid and White and was received with much applause. Miss Douthett's offerings were the Schumann "Kreisleriana" and a group of Chopin études,

which she performed admirably. The music department began its new term with a ten per cent increase in attendance and will be forced to add to its equipment this year. A recital by Edward Hearn, pianist, and Wesley Howard, tenor, both members of the faculty, was given on Sept. 20.

Praises New Music Department

To the Editor of MUSICAL AMERICA: Inclosed find check for \$2 for my subscription for another year.

Your paper is, without doubt, the best of its kind.

Your department, "New Music, Vocal and Instrumental," is most valuable for both artists and amateurs.

Sincerely,

MRS. E. C. MILLER.

Fulton, Ky., Sept. 15, 1915.

It is reported that an offer of a huge salary for ten weeks in vaudeville has been sent to Jean de Reszke, the famous tenor, by representatives of the Keith theaters.

Wurlitzer Collection of Old Violins



Write for art catalog showing a remarkable collection of old violins, violas and violoncellos; many of great artistic and historical value, from the foremost masters of Europe:

Stradivarius, Guaragnini, Montagnana, Balestrieri, Gagliano, Ruggieri, Lupot, Landolfi and many other old masters whose work may never be duplicated.

Our foreign representatives have been particularly fortunate in securing many of these rare old instruments at prices considerably under value and you may purchase now at a substantial saving upon terms that will be made convenient.

Write for Art Catalog

Send your name and address for accurate descriptions and handsome illustrations.

The Rudolph Wurlitzer Company
So. Wabash Ave. Dept. 6797 East Fourth Street
Chicago, Ill. Cincinnati, O.

JENNY

"She took her audience by surprise with her eloquent interpretation of German songs." — *Chicago Inter Ocean.*



DUFAU

CHARLES LURVEY
Accompanist

Exclusive Direction
MAURICE and GORDON
FULCHER
CHICAGO

Study vocal art at home under the world's greatest singers

To hear and study the great operas, you won't find anywhere more practical actual voice demonstrations or a better opportunity to become intimately acquainted with the methods of the greatest living artists than is afforded you by the

Victor Red Seal Records

They bring to you, right in your own home, the actual voices of Caruso, Alda, Amato, Bori, Calve, Culp, Clement, Destinn, De Gogorza, Eames, Farrar, Gaski, Gluck, Hamlin, Hempel, Homer, Journet, Martinelli, McCormack, Melba, Ober, Patti, Plancon, Ruffo, Schumann-Heink, Scotti, Sembrich, Tetrazzini, Whitehill, Williams and Witherspoon, all of whom make records exclusively for the Victor. And you can hear these great voices over and over again until you have mastered every little tone and inflection.

Any Victor dealer in any city in the world will gladly play these famous records for you and demonstrate to you the wonderful Victrola.

Write for the book of Victor Red Seal Records, with photographs of the world's greatest artists.

Victor Talking Machine Co., Camden, N. J.
Berliner Gramophone Co., Montreal, Canadian Distributors
Always use Victor Machines with Victor Records and Victor Needles—the combination. There is no other way to get the unequalled Victor tone.



CHURCH CANTATAS

NEW CHRISTMAS CANTATA

The "HERALD OF PEACE"

By J. LAMONT GALBRAITH

Solos for Soprano, Alto, Tenor and Bass.
Effective but not difficult Chorus writing.

Price 50 Cents

SPECIAL INTRODUCTORY OFFER

One Sample Copy of the above work will be sent for 25 Cents if ordered before Nov. 1, 1915. Mention "Musical America."

Standard Christmas Cantatas

MORN OF GLORY, by FRED W. PEACE, 50c
THE STAR DIVINE, by A. W. LANSING, 50c

Thanksgiving Cantatas

A SONG OF THANKSGIVING, by FRED W. PEACE, 50c
A SONG OF PRAISE, by F. N. SHACKLEY, . . . 75c

SENT FREE: NOVELTY LISTS containing Thematic pages of new Pianoforte, Vocal, Violin and Organ Music.

ARTHUR P. SCHMIDT

BOSTON
120 Boylston St.

LEIPZIG

NEW YORK
8 West 40th St.

HUBBARD OPERA TALKS

By Haurah Hubbard and Wells Weston

A Dramatic Presentment of Grand Opera

All the Music and All the Drama
281 GIVEN DURING SEASON 1914-15

LAURA D. PELHAM, 1548 Tribune Bldg
Chicago, Ill., Western Representative.

GERTRUDE F. COWEN, 1451 Broadway,
New York, Eastern Representative.

YVONNE DE TREVILLE

COLORATURA SOPRANO

CONCERTS, MUSICALES, RECITALS, FESTIVALS
SEASON 1915-16 NOW BOOKING

62 DE HART PLACE

ELIZABETH, N. J.



ROBERT GOTTSCHALK TENOR

"Striking Characteristics of His Voice are Its Liquid Clarity and Purity, Combined With a Finish That Revealed High Musical Intelligence."—*Savannah Press*

Exclusive Management

MUSIC LEAGUE OF AMERICA

Aeolian Hall, New York

DEANE DOSSERT

VOCAL INSTRUCTION

STUDIO: 2 West 88th St., NEW YORK

Phone 8669 Schuyler

FANNING SINGS FOR INDIANS AT RESERVATION ASSEMBLY



Cecil Fanning, on the Left, and H. B. Turpin "Whooping It Up" at the Parade During the Annual Indian Fair at the Crow Agency in Montana

FOR two weeks, ending Sept. 20, Cecil Fanning and H. B. Turpin have been taking, at Crow Agency, Mont., the only rest from concerts they have had all summer. In this remote corner of the Peace Zone they have seen some very unusual sights, as Crow Agency is one of the few places where the Redman lives in his primitive manner. The above picture was taken during one of the pro-

cessions, which formed a part of the festivities during the annual Crow Indian Fair. Fifteen hundred Indians took part in this parade, dressed in native costumes, which in some cases were gorgeous. Mr. Fanning greatly interested the Indians by singing for them at one of their assemblies.

Mr. Fanning and Mr. Turpin have an unusually active season before them, which begins at Sheridan, Wyo., on Sept. 20.

GRANBERRY SCHOOL LECTURES

Director Granberry and Dr. Elsenheimer to Give Valuable Courses

Announcement has just been made of the plans for lectures at the Granberry Piano School, George Folsom Granberry, director, in Carnegie Hall, New York. Mr. Granberry will lecture on "Methods of Teaching" every Wednesday morning at 10.30 o'clock, beginning Sept. 29 and continuing through Dec. 15. On the third Saturday of each month at 12 o'clock he lectures on "Harmonic Analysis" beginning Oct. 2. The works to be analysed this term are Philip Emanuel Bach's Solfeggietto in C Minor, Clementi's Sonata in D Major and Schubert's Minuet in B Minor.

Dr. Nicholas J. Elsenheimer of the Granberry faculty is to lecture on Saturdays at 11 o'clock on "The History of Music." In this course, which covers three years of work, the first year is

devoted to the history alone; the second year to tracing the history in the development of musical instruments, with illustrations by orchestral players from leading New York orchestral organizations. In the third year the student is taken through the development of orchestral composition and opera. This year Bach's Suite in D for strings and trumpets, Haydn's "Military" Symphony, Mozart's G Minor Symphony, Beethoven's "Eroica" and Ninth Symphonies and Liszt's Symphonic Poem, "Les Préludes" are the orchestral scores to be studied. Dr. Elsenheimer will also give a course of his interpretation lecture-recitals beginning Oct. 9. He is to trace the historical development of piano music this year, beginning at the first recital of the series with old works like William Byrd's Pavana in A Major and going through at the close the first term works by Couperin, Scarlatti and Rameau.

TOUR FOR ROSINA VAN DYK

Wife of Conductor Hageman to Appear Under Friedberg Management

Rosina Van Dyk, the soprano from the Metropolitan, and wife of conductor Richard Hageman, spent her summer for the first time in America, among the musical colony at Lake George. She was studying for her next season's concert tour, which she will start early in the season. Mme. Van Dyk, who had been kept busy with her Metropolitan Opera duties for the last two years, had abandoned her concert activities, but has made such arrangements with Director Gatti-Casazza that she will get permission to accept engagements during the entire next season.

Some years ago she made one tour of 160 concerts. Among the important engagements booked for her is one with the Springfield Symphony Orchestra. She will start Oct. 8 as one of the soloists of the Musical Art Society in Garden City. While Mme. Van Dyk was at Lake

JOHN McCormack

In America Entire Season 1915-16
EDWIN SCHNEIDER, Accompanist
Always and only under Personal Management of
Charles L. Wagner, 1451 Broadway, N. Y.
Steinway Piano Used

COMPOSITIONS by MARSHALL KERNOCHAN

For Four Part Women's Voices

THE SLEEP OF SUMMER

Performed Successfully by { Orange Musical Art Society
Woman's Choral Society, Jersey City
Arthur D. Woodruff, Conductor

Songs
(High)

LILACS
A CHILD'S SONG
WE TWO TOGETHER

(High and Low)

SMUGGLER'S SONG

Published by

G. Schirmer, New York

Marie Narelle

SOPRANO

Impersonator of "ADELAIDE" in Mr. Bispham's
Famous Sketch, "BEETHOVEN"

KATHLEEN COMAN Management R. E. JOHNSTON
Pianist and Accompanist 1451 Broadway, N. Y.

HASSLER-FOX CONTRALTO

Address: EMMA L. TRAPPER
105 West 40th St., New York

Telephone, Bryant 393

George a big costume fête was given, in which many artists took part, all appearing as bandits. Mr. Hageman returned from California two weeks ago and joined his wife at the mountains for a short vacation, and both will return to New York the first of October. Mme. Van Dyk is under the management of Annie Friedberg.

MACMILLEN'S EARLY SEASON

Violinist's Tour Opens with Recital at Wills College

That Francis Macmillen will have a busy season is evident from the fact that his first engagement took place last week, a recital at Wells College, Aurora, N. Y. This violinist will be heard in New York during the season at least eight times, including an appearance as soloist at the Philharmonic symphony concerts. His first New York recital is announced to take place on Monday evening, Oct. 25, at Aeolian Hall. Macmillen will give a number of recitals at the same hall during the season.

His recitals and concert appearances throughout the country will keep him busy from one end of September until the middle of next May. He has been preparing a new repertoire at his summer home in Ohio, his native State.

This is the first summer Macmillen has been able to be in America since he was a child. Like many other distinguished artists, Macmillen had planned to go to Italy for the summer months, but when that country became involved in the war, he was obliged to cancel his arrangements. It had been his intention to spend the time at the historic Villa Lante, near Rome, which is the country seat of his great friends, the Duke and Duchess Lante della Rovere.

CARL PREYER INJURED

Pianist Resigns from California Faculty and Olga Steeb Succeeds Him

LOS ANGELES, Sept. 21.—Carl A. Preyer, formerly of the music department of the Kansas State University, was engaged as the head of the piano department of Redlands University for the year just opening and came to Redlands this summer. A short time ago he had the misfortune to break his arm while cranking an automobile. As his physician advised that it would be months before he could return to the piano, he at once resigned his position. He hopes to return to the Kansas school next year, as he was on a year's leave of absence.

Olga Steeb, the gifted Los Angeles pianist, has been appointed to the position vacated by Mr. Preyer, at Redlands University. Miss Steeb is one of the finest pianists the West has turned out. She has just played at the Exposition at San Francisco by special request of Director George Stewart. This was her second appearance there. Mr. Stewart wrote asking if she could play a concerto at short notice and what one. She replied that he could have his choice of a dozen at three days' notice.

W. F. G.

ELIZABETH SPENCER RETURNS FROM LONG TOUR OF THE WEST



Elizabeth Spencer, Soprano

Elizabeth Spencer, soprano, has just returned to New York from a tour extending to Colorado. Another middle-western tour is now being booked for her by Walter Anderson, to include Pittsburgh, Cleveland, Buffalo, Canton, Chicago, and other cities. Miss Spencer made a highly successful appearance last spring with the Trenton Choral Society, under the direction of Otto Polemann, in "Hiawatha."

Concerts Arranged for Princess Theater

Under the auspices of the Music League of America, the Princess Theater, as previously announced, will figure largely this season as a New York concert hall. Vocal and instrumental concerts, one-act operettas and lectures have been arranged. Among the artists now under the direction of the Music League who will find their way to the Princess Theater are May Peterson, Edna Dunham, Sara Gurowitsch, Paul Reimers, David Hochstein, David Sapirstein, Salvatore de Stefano, Alfred Ilma, Greta Torpadie and Einar Linden.

Luigi Gulli, the Italian pianist, has been engaged for the faculty of the music department of Ferry Hall, in Lake Forest, Ill.

GRACE KERNS SOPRANO

HAENSEL & JONES AEOLIAN HALL NEW YORK

LILA ROBESON CONCERT RECITAL

CONTRALTO METROPOLITAN OPERA COMPANY
Address c/o Metropolitan Opera Co.

HOWARD WELLS

(Author of "Ears, Brain and Fingers")
Formerly an Assistant of Leschetizky.
NOW IN AMERICA.
5428 Kimbark Ave. Chicago.

SEASON 1915-1916

SPOONER TENOR

Management FRED O. RENARD, 216 W. 70th Street, New York

NEW MUSIC—VOCAL AND INSTRUMENTAL

A NEW song by H. Clough-Leigher is generally conceded to offer occasion for rejoicing among musical connoisseurs. His recent "Mid-Rapture," for a high voice, is no exception to the rule. The Boston Music Company,* which has shown for a number of years its high ideals by advancing the uncommon productions of this singularly gifted American composer, brings out this song, which, in perfection of style, emotional content and workmanship is on a par with the best that is being done in Europe to-day. Such a setting of this Dante Gabriel Rossetti poem can be achieved by but few men in contemporary creative music. It is a glorious song from the first to last measure and should be sung, melodious and natural throughout.

In simple lyrical mood is Bainbridge Crist's "Shower of Blossoms," a happy song, melodious and natural throughout. It is published for high, medium and low voices.

For the piano, this house presents a number of compositions by modern Russian composers little known in America. Concert pianists who examine three pieces by Félix Blumenfeld, Prelude in G, Prelude in E Minor and Prelude in B

*"MID-RAPTURE." Song for a High Voice with Piano Accompaniment. By H. Clough-Leigher, Op. 62, No. 1. Price, 75 cents. "SHOWER OF BLOSSOMS." Song by Bainbridge Crist. Price, 50 cents. PRELUDE IN G, PRELUDE IN E MINOR, PRELUDE IN B MINOR. For the Piano. By Félix Blumenfeld. Prices, 30, 50 and 40 cents each, respectively. Published by the Boston Music Company, Boston.

Minor, will find themselves well repaid. They are finely pianistic and musically worth while, the Prelude in B Minor being one of the best modern piano pieces which the present reviewer has seen in a long time.

RE-ENTERING the field as an organ composer, Bruno Huhn has written two charming pieces, an Intermezzo and a Pastorale, which the house of Schirmer advances.†

The Intermezzo is a piece of straightforward music, built on lines that have been tried and tested. Mr. Huhn has not allowed himself to be influenced by modern harmonic innovations to any extent, and this piece is no more modern than his organ pieces published half a dozen years ago. Melodically it is very pleasing and the workmanship is up to the usual standard of the composer, which is of the highest.

In the Pastorale there is more variety of material and Mr. Huhn speaks his message here with great charm. The flowing counterpoint is managed most happily and the piece should be very popular with organists, both in church and in recital.

Both pieces are carefully edited, the pedaling being indicated throughout. There will doubtless be inquiries as to why Mr. Huhn has not set down the registration which he desires used, and in this connection it is interesting to learn that Mr. Huhn is of the opinion that this custom of composers is futile, inasmuch as the size of the organ on which the piece is performed—and incidentally the taste of the player—determine what stops shall be used much more than the composer's original conception of it for his own instrument.

IN the series known as the "Ditson Edition" appear Vaccai's "Practical Method of Italian Singing," for high voice; Preyer's "Ten Easy Wrist Studies," for the piano, and Books II and III of Loeschhorn's Op. 84, "Sixty Melodious Pieces for Beginners."‡ These volumes are all excellent educational works and their availability in inexpensive editions of a high standard is cause for rejoicing on the part of music students.

FROM the press of Arthur P. Schmidt, the Boston publisher, come some new octavo numbers of interest.§ For three-part women's voices, there are two engaging choruses by Reinhold L. Herman, "In the Boat" and "Andalusian Love Song." Thoroughly melodious and splendidly written, they are welcome additions to the literature. For the same medium appear also A. W. Marchant's "Ye Little Birds," "In Thorny Woods," an old English folk-song arranged by the prolific Alfred Moffat; Arthur Shepherd's serious "Song of the Sea Wind," Orlando A. Mansfield's "The World Is Full of Beauty" and a Moffat arrangement of Alessandro Scarlatti's canzon-

†INTERMEZZO, PASTORALE. Two Compositions for the Organ. By Bruno Huhn. Published by G. Schirmer, New York and London. Price, 50 cents each.

‡"PRACTICAL ITALIAN METHOD OF SINGING." By Niccolò Vaccai. For High Voice. "Ditson Edition, No. 154." Price, 75 cents. "TEN EASY WRIST STUDIES." By Carl A. Preyer. Op. 53. "Ditson Edition, No. 206." Price, 75 cents. "SIXTY MELODIOUS PRACTICE PIECES FOR BEGINNERS." For the Piano. By A. Loeschhorn, Op. 84. Edited by Karl Benker. Books II and III. "Ditson Edition, Nos. 164, 165." Price, 50 cents each. Published by the Oliver Ditson Company, Boston.

§NEW OCTAVO ISSUES FOR FEMALE VOICES. Published by Arthur P. Schmidt, Boston, New York and Leipzig.

etta, "Philomel, Thy Magic Singing." Two issues for four-part women's voices are Margaret Ruthven Lang's setting of Edward Lear's "The Old Man in a Tree," done in true humorous style with no little ingenuity, and Arthur Shepherd's "He Came All So Still."

TWO new organ pieces, C. Hugo Grimm's stately Processional and C. Edgar Ford's "A Fantasy of Moods," are published by the John Church Company.¶ They are welcome pieces in contemporary organ literature.

THE Willis Music Co. of Cincinnati, Ohio, advances an anthem for mixed chorus or quartet with organ, entitled "Remember Now Thy Creator," by T. Carl Whitmer.** It is a dignified piece of writing, built on diatonic lines and free from any unnatural sophistication. A full organ part is written out. There is a part for a solo alto voice.

FRANK E. WARD, the New York composer and organist, has written one of the most praiseworthy short organ pieces received in a long time in his new Humoreske.¶ This piece, which is a graceful *Allegro con moto e grazioso* in B minor, common time, is sure to win a place in the repertoire of our concert organists, for it is a spontaneous and likable number such as organists need in building their programs.

Mr. Ward has given the piece much

¶"PROCESSIONAL." For the Organ. By C. Hugo Grimm. Price, 60 cents. "A FANTASY OF MOODS." For the Organ. By C. Edgar Ford. Price, 75 cents. Published by the John Church Company, Cincinnati, New York and London.

**"REMEMBER NOW THY CREATOR." Anthem for Mixed Chorus (or Quartet), with Alto Solo and Organ Accompaniment. By T. Carl Whitmer. Published by the Willis Music Co., Cincinnati, Ohio. Price, 25 cents.

¶HUMORESKE. For the Organ. By Frank E. Ward, Op. 33, No. 1. Published by the H. W. Gray Co., New York. "St. Cecilia Series, No. 56." Price, 50 cents.

variety through his skilful manipulation of its harmonic scheme. The modulations are cleverly managed and the whole piece stands as a very creditable essay. It is dedicated to Dr. William C. Carl of New York.

DANIEL PROTHEROE'S name is much respected wherever his music has been heard. His settings for a high voice of several Browning poems and his choral pieces have been sung again and again and have won real favor with music-lovers. Most successful is he, perhaps, as a composer of male choruses, and three new ones by him are now issued. They are, first, a setting of Henley's poem, "Invictus," under the poorly translated title, "The Victory"—"Unconquered" would be the true translation—"A Moorish Serenade," a setting of Longfellow's "Stars of the Summer Night" and Shakespeare's "O Mistress Mine."***

The Henley and Longfellow poems are set for chorus with accompaniment of piano, and, avoiding comparisons, it is possible to give Mr. Protheroe his meed of praise for both works. Whether he has preserved the stoic note, which is the essence of the final line of "Invictus," need not be discussed here. Nor is it advisable to enter into an elaborate detailing of just how "A Moorish Serenade" stands alongside the chorus on the same poem by Sir Edward Elgar. Suffice it to say that Mr. Protheroe has composed music which is good, musicianly and sincere and that he has handled his voices with unusual skill.

The setting of "O Mistress Mine" might be suggested as a model to composers who wish to write for male voices unaccompanied. Here is fine voice-leading, as well as smoothness in the manipulation of parts. And above all, the meaning of the poem is translated into tone perfectly.

There is also a charming harmonization for mixed voices of a Welsh air, "Cuckoo Dear." A. W. K.

***"THE VICTORY." "A MOORISH SERENADE." Two Part-Songs for Chorus of Male Voices with Piano Accompaniment. By Daniel Protheroe. Price, 15 cents each. "O MISTRESS MINE." Part Song for Chorus of Male Voices Unaccompanied. By Daniel Protheroe. Price, 10 cents. "CUCKOO DEAR." Welsh Air. Harmonized for Chorus of Mixed Voices Unaccompanied. Price, 10 cents. Published by the Gamble Hinged Music Co., Chicago.

Florence Austin



America's Violinist

Available for Concerts and Recitals, Season 1915-1916

R. E. JOHNSTON, 1451 BROADWAY, NEW YORK CITY



ANITA RIO

PRIMA DONNA SOPRANO
Concerts, Opera, Oratorio

HAFENSEL and JONES, Aeolian Hall, New York

GILBERT WILSON

BASSO CANTANTE—Opera, Oratorio, Concert Management:
Mrs. Herman Lewis, 402 Madison Ave.
Western Rep., Evelyn Hopper, Omaha, Neb.

MARIE SUNDELIUS SOPRANO

Exclusive Management:
GERTRUDE F. COWEN,
1451 Broadway, New York

ADELE KRUEGER

Dramatic Soprano

For dates and terms address Exclusive Management
MISS ANNIE FRIEDBERG
Metropolitan Opera House Building,
1425 Broadway, New York
A. A. Van De Mark, Associate Manager, Lockport, N. Y.



SAMUEL GARDNER VIOLINIST

(Kneisel Quartet, Season 1914-15)
For Terms and Dates address
FOSTER & DAVID, 500 Fifth Ave., New York.

STUDIO HALL

220 Madison Ave., New York
Small Theatre for Recitals

Resident Studios — Studios to Sublet

MARIE KAISER

—SOPRANO—

Concert — Oratorio — Recital

—MANAGEMENT—

Walter Anderson, 171 W. 57th St., New York

LAMBERT MURPHY TENOR

Mr. Murphy will be available for Concert, Oratorio and Recitals during the entire season.

Wolfsohn Musical Bureau, 1 W. 34th St., New York

FIVE BOOKS

Thought Units for Mental Development In Piano Playing

You can find material which will compel you to think SCALES and CHORDS in Concentration and Keyboard Facility also Concentration and Technic by Louis Stillman.

Teachers' Meetings and Talks on Practical Pedagogy held at Regular Intervals

STILLMAN STUDIOS
STEINWAY HALL

and 114 West 72nd Street, New York City



—Photo Mishkin.

The New York American, Jan. 15, 1914:

"Mr. Overton is a technician of more than ordinary skill. His tone has delightful quality."

JAIME

OVERTON

The Young American Violinist

Management: ANTONIA SAWYER, 1425 Broadway, N. Y.

DUNNING

System of Improved Music Study for Beginners

CARRIE LOUISE DUNNING

11 W. 36th St., New York

Classes: Baltimore, Nov. 4th; New York City, Dec. 14th; Indianapolis, March 14th.

or MARY C. ARMSTRONG

Studio, 100 Carnegie Hall, New York

Classes: New York, June 14; Asheville, N. C., August 3.

Address for Booklet

EMMA ROBERTS

MEZZO-CONTRALTO

OPERA CONCERT RECITAL ORATORIO

"Her voice is rich and warm, a true contralto in timbre, liberal in compass and of marked operatic proportions. Her singing shows the results of fine training and native intelligence."—Philip Hale in The Boston Herald.

Exclusive Direction: MUSICIANS' CONCERT MANAGEMENT, Inc.
29 East 48th St., New York.

WILLIAM REDDICK, PIANIST, COMPLETES LONG SUMMER TOUR



William Reddick, Young American Pianist, Who Was Accompanist for Alice Nielsen on Her Recent Tour

Having completed one of the longest tours accomplished by a concert artist in some time, William Reddick, the gifted pianist, returned to New York last week. He played for Alice Nielsen in her tour of one hundred and nineteen concerts this summer and discharged his duties with great credit. A feature of his performance was that he played all the recital programs from memory. Before returning to New York, Mr. Reddick visited his family in Paducah, Ky., where, on Sept. 24, he opened the new organ at the First Baptist Church with an admirable recital. The accompanying snapshot was taken en tour in Michigan last month.

Carrie Jacobs-Bond Club's Honor Guest in Rockford, Ill.

ROCKFORD, ILL., Sept. 18.—Mrs. Carrie Jacobs-Bond, the composer, who has been the guest of Rockford friends this week, was the honored guest at the meeting this week of the Thursday Morning Musical Club. Mrs. Bond came to Rockford to have photographs taken by Mrs. Luther Derwent, an exceptionally gifted and artistic amateur photographer. H. F.

Ernest Hutcheson Finds Quiet for Work by "Disappearance" Method

Speaking about Godowsky's disappearance, a friend of the noted pianist remarked that the question how to find perfect peace and quiet for rest or work is a burning one for every popular artist. No one seems to have succeeded more satisfactorily in solving this problem than Ernest Hutcheson. Every spring

after the close of the concert season, and in the early fall when he wishes to prepare new programs, Hutcheson, in order to escape social obligations, disappears from civilization and buries himself in some remote fishing village for weeks at a stretch, there to pursue his two favorite occupations, work and fishing. Even his family is kept in ignorance of his whereabouts—so that no disturbing mail can be forwarded to him. His letters are opened and answered by a secretary, and the formula: "I am in receipt of your letter in the absence of Mr. Hutcheson, who is not within reach of mail at present," is one familiar to hundreds of the pianist's pupils and friends.

LOUIS STILLMAN'S SUMMER

Feature of Sojourn at Lake Placid Is Fine Playing of Frank Sheridan

Louis Stillman, the prominent New York piano teacher, combined happily work and play during his summer at Lake Placid in the Adirondacks. Although his classes there exceeded in size all expectations, comprising pupils from New York, Pennsylvania, Indiana and Maryland, Mr. Stillman found time for a number of popular pastimes, viz., tennis, boating, walking, automobiling, etc.

In many respects, however, the outstanding feature of his summer was the marked success of Mr. Stillman's eighteen-year-old pupil, Frank Sheridan. Mr. Sheridan presented the following at-



A Prominent New York Piano Pedagogue, Louis Stillman, Photographed During His Vacation at Lake Placid, N. Y.

tractive program on Aug. 22, before a large number of guests at the Stevens Hotel:

Bach, Prelude and Fugue; Beethoven, Rondo; Schutt, Carnival Mignon; Debussy, Arabesque; Liadow, "Music Box"; Dandrieu-Godowsky, Caprice; Moszkowski, "Sparks"; Chopin, Nocturne, C Minor, Scherzo, B Flat Minor; Wagner-Liszt, "Spinning Song"; Moszkowski, "Caprice Espagnol" and Schulz-Evler "Blue Danube."

Applause was lavish and the gifted

Cosmopolitan Quartet Reorganized with New Contralto and Tenor



Cosmopolitan Quartet and Its Accompanist. Left to Right, Roy Williams Steele, Tenor; Grace Northrup, Soprano; R. Norman Jolliffe, Baritone; Louise Mertens, Contralto, and Harry Oliver Hirt, Accompanist

THE Cosmopolitan Quartet, composed of prominent New York artists, has been reorganized with a new contralto and tenor and is preparing for an active season.

This quartet is now made up of Grace Northrup, soprano; Louise Mertens, contralto; Roy Williams Steele, tenor, and R. Norman Jolliffe, baritone. Harry Oliver Hirt is the pianist who accompanies the quartet and the individual members.

It is an interesting fact that all the members of the quartet hold important positions in both churches and synagogues in or near New York. Miss Northrup is soloist at the First Presbyterian Church in East Orange, N. J., and Mr. Jolliffe is a member of the same quartet. Miss Northrup is also soloist at Temple Bnai Jeshurun in Newark. Mr. Steele, who is soloist at All Souls' Unitarian Church, New York, is a mem-

ber of the Synagogue choir just mentioned, having taken the position on the retirement of Frank Ormsby.

Mrs. Mertens is soloist at the Tompkins Avenue Congregational Church, Brooklyn, and at Temple Beth El, New York. Mr. Jolliffe is a member of the quartet at the Synagogue in Lexington Avenue. Mr. Hirt is organist and director of the music at the First Presbyterian Church in East Orange.

The Cosmopolitan Quartet made numerous appearances last season, obtaining re-engagements at the Hackettstown (N. J.) Girls' College, Brooklyn Institute and Century Theater Club. In the latter concert the quartet offered a novelty in the shape of a series of selections from light opera successes in concert form. The quartet has already been booked for several concerts in the early part of this season and, at one of the first of these, Cadman's "The Morning of the Year" will be given.

young pianist added, among other extras, the "Rigoletto" Fantasie of Liszt and several Chopin etudes. Indeed, so great was the success achieved by Mr. Sheridan, that Dr. Melvil Dewey, president of the Lake Placid Club and well-known in educational fields, offered a personal tribute to the assemblage at the conclusion of the recital. Three days later Mr. Sheridan repeated this program at the Lake Placid Club.

John Heath and Miss d'Espinoy Give Recital in Millbrook, N. Y.

MILLBROOK, N. Y., Sept. 18.—"Sandana" was the scene of an interesting recital given yesterday by John Heath, pianist, assisted by Madeleine d'Espinoy, soprano. Mr. Heath's offerings, which included works of Gluck, Mendelssohn, Chopin, MacDowell, Rachmaninoff, Debussy, Leschetizky and Liszt, were augmented appreciably by extra numbers. Miss d'Espinoy's numbers were by Gluck, Charpentier, Fauré, Berlioz and Hue. The recital was given under distinguished auspices and was well attended.

Jerome Hayes Re-opens Vocal Studios

Jerome Hayes, teacher of singing, opens his studio in the Hotel Woodward, New York, on Wednesday, Sept. 29, after a month spent at his summer home in Connecticut. After his busy regular season closed on July 1, he taught and lectured at the summer session of the New York University. Last season besides his New York City pupils, singers and teachers from many other States came to him for lessons.



JOHN WALTER HALL
TEACHER OF SINGING

will resume teaching October 1.
843-844 Carnegie Hall NEW YORK



WALTER HENRY ROTHWELL

Studio:—771 West End Ave., New York City

Tel. Riverside 7122

In Europe: Formerly Conductor at the Opera Houses in Vienna, Hamburg, Amsterdam, Breslau, etc.
In America: Henry W. Savage's "Parsifal" and "Madame Butterfly," and Seven Years
Conductor of the ST. PAUL SYMPHONY ORCHESTRA

Coaching in OPERATIC and CONCERT REPERTOIRE
Special Courses in Orchestration, Score Reading and Technic of Conducting

FREDERICK WHEELER

BASS-BARITONE

AVAILABLE SUNDAYS

616 West 116th Street, New York

Hear Victor and Edison Records

Tel. 6704 Morningside

BETTY LEE

LYRIC SOPRANO

COSTUME RECITALS

ADDRESS 330 WEST 95th STREET, NEW YORK

ROSE WOLF

Assistant for the past
15 years to the late

RAFAEL JOSEFFY

TEACHER OF PIANO—Announces the opening of her class on October First

HOURS FOR CONSULTATION TUESDAYS AND FRIDAYS 2 to 4 P. M.

STUDIO No. 8, STEINWAY HALL, 109 East 14th Street, NEW YORK

MUSICAL AMERICA

Published Every Saturday at 505 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

PUBLISHERS
JOHN C. FREUND, President, address, 505 Fifth Ave., New York
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
DELBERT L. LOOMIS, Asst. Treas., address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE,
Maurice Rosenfeld
Correspondent
624 Michigan Boulevard
Telephone Harrison 4383

BOSTON OFFICE:
Wendell H. Luce, Manager
Olin Downes of the Boston
"Post", special correspondent,
Room 1011, 120 Boylston Street
Telephone 570 Oxford

PHILADELPHIA OFFICE:
Arthur L. Tubbs, Manager
100 Middle City Building
34 So. 17th St.
Telephone, Locust 2749

CINCINNATI OFFICE:
Mrs. Lewis Hillhouse,
of the Cincinnati "Times Star"
1542 St. Leger Place

SAN FRANCISCO:
Thomas Nunan,
San Francisco "Examiner"

ALBANY, N. Y., W. A. Hoffman,
6 Oak St.
ATLANTA, GA., Linton K.
Starr, Atlanta "Journal."
BALTIMORE, MD., Franz C.
Bornschein, 708 East 20th St.
BROOKLYN, N. Y., George C.
Turner, 4 West 29th St., Man-
hattan
BUFFALO, N. Y., Frances
Helen Humphrey, 199 Allen
St.
CLEVELAND, O., Mrs. Alice
Bradley, 2081 East 36th St.
COLUMBUS, O., Ella May
Smith, 60 Jefferson Ave.
DALLAS, TEX., Earle D. Beh-
rends, Bush Temple.
DENVER, COL., John C. Wil-
cox, Wolfe Hall.
DES MOINES, IA., George F.
Ogden, 1724 22nd St.
DETROIT, MICH., Dr. Earl C.
Barkley, 703 Gas Office Bldg.
HARTFORD, CONN., Thomas
E. Couch, 315 Conn. Mutual
Bldg.
HOUSTON, TEX., Mrs. Wille
Hutcherson, Houston "Post."
INDIANAPOLIS, IND., Pauline
Schellschmidt, 1226 So. Ala-
bama Street.
KANSAS CITY, MO., Mrs.
Maude R. MacDonald, 16 W.
34th St.
LOS ANGELES, CAL., W. F.
Gates, 1466 West 49th St.
LOUISVILLE, KY., Harvey W.
Peake, New Albany, Ind.
MILWAUKEE, WIS., Justin E.
McCarthy, 3318 Clybourn St.
MONTREAL, CAN., E. Stanley
Gardner, 7 Gladstone Ave.,
Westmount.
NASHVILLE, TENN., Elizabeth
Elliott, 704 Demonbreun St.
NEWARK, N. J., George Kuhn,
110 Montclair Ave.

NEW ORLEANS, LA., David B.
Fischer, 1122 Jackson Avenue.
OMAHA, NEB., Edith L. Wag-
oner, 12 Mason Apartments.
PITTSBURGH, PA., E. C. Sykes,
"Chronicle Telegraph."
PORTLAND, ME., Alfred Brink-
ler, 104 Park St.
PORTLAND, ORE., Helena
Clarke, 715 Johnson St.
PROVIDENCE, R. I., Gilbert
F. Haywood, care of "The
Journal."
RICHMOND, VA., G. W. James,
Jr., "News Leader."
ROCHESTER, N. Y., Mrs. Mary
Ertz Will, 163 Saratoga St.
SALT LAKE CITY, UTAH, Zora
A. Shaw, 849 E. 2nd St.
SAN ANTONIO, TEX., Mrs.
Clara D. Madison, 116 W. El-
mira St.
SEATTLE, WASH., Mrs. W. W.
Griggs, 1522 - 25th Ave.
SPOKANE, WASH., Margaret
Serruys, E. 1630 8th Ave.
SPRINGFIELD, MASS., T. H.
Parker, care of "The Union."
ST. LOUIS, MO., Herbert W. Cost,
Third National Bank Bldg.
ST. PAUL & MINNEAPOLIS,
MINN., Mrs. Warren S. Briggs,
117 Mackubin St., St. Paul
SYRACUSE, N. Y., Laura Van
Kuran, 615 James St.
TOLEDO, O., Frank E. Perci-
val, Hotel Monticello
TORONTO, CAN., Robson
Black, 159 Keele St.
WASHINGTON, D. C., Willard
Howe, 1230 Quincy Street,
Brookland, D. C.
WICHITA, KAN., Kathrina El-
liott, 514 Winnie Building
WORCESTER, MASS., Ralph
W. Perry, care of "The Worces-
ter Telegram."

EUROPEAN OFFICES

BERLIN
O. P. JACOB, Manager,
Neue Winterfeldstrasse 30, Berlin W., Germany. Cable Address,
Muamer. Telephone, Amt Kurfuerst 6085
DRESDEN
Anna Ingman, Franklin St. 20
VIENNA
Addie Funk,
Ploosgasse, 6 Vienna IV
LONDON
Wallace L. Crowdy, Care the
"Musical Standard," 83 Char-
ing Cross Road, W. C.

MILTON WEIL - Business Manager

SUBSCRIPTION
For One Year (including Postage) - - - \$2.00
Canada (including Postage) - - - 3.00
Foreign (including Postage) - - - 3.00
Single Copies - - - .10

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

New York, October 2, 1915

DAMROSCH GIVES AMERICAN WORKS

Is the American composer, long truly neglected in certain very practical ways despite all the talk about him in recent years, now to have his innings with American orchestras? The new announcement of the Symphony Society of New York, setting forth its plans for the forthcoming season, seems to afford such a hope.

The names of five composers, including that of Walter Damrosch himself, appear on the announcement. This, though by no means the first in this direction, will doubtless prove the most remarked and widely influential radical step toward an adequate hearing of American works by our standard orchestral organizations that has yet been taken.

The fact that many persons have not hesitated in the past to express themselves as considering the Damrosch Orchestra more effectively American-composition-proof than any other, makes the present circumstance especially noteworthy. Only the strongest influences, it is likely to be conceded, could bring this radical change of policy about. These influences are not far to seek. They consist in the scarcity of European novelties caused by the war, and the creation of sentiment in

favor of active national progress through the agitation and efforts of the past few years, in which the crusade of MUSICAL AMERICA and its editor has been a persistent factor.

The fact that, aside from Mr. Damrosch himself, the four composers whom he has chosen are equally divided between those regarded as academics and those not commonly so designated speaks well for his catholicity. Even so, there will be those who may be inclined to quarrel with his choice. The issue at stake should be regarded as too large a one to admit of such bickering.

It is devoutly to be hoped, ardently to be prayed for, that this welcome step represents the adoption of a permanent policy on the part of Mr. Damrosch and his orchestra, and that other orchestras which have not already taken similar measures will go and do likewise.

PUCCINI-D'ANNUNZIO COLLABORATION

An allegorical opera on the war, with d'Annunzio as librettist and Puccini as composer, is a prospective sensation announced recently in MUSICAL AMERICA. A more dazzling sensation in the operatic world than this could scarcely be imagined, a more brilliant success scarcely predicted—if we exclude German operatic territory.

It is scarcely to be expected that these authors would, in their operatic allegory, either point a moral or adorn a tale to the liking of Germany. At the very prospect of such a work, then, we should expect a howl from those American critics who have always lifted their voice against movements for national development of musical art in America as "parochial," as devoid of the "universality," requisite for art. Here are two great artists apparently attempting a manifest impossibility, the creation of an art-work which, it must be believed, will necessarily be excluded from one of the great artistic countries of the world, and will thus from the outset be avowedly non-universal.

Even if the nations engaged in the war are allegorical and not specified in this opera, it is plain to see that it will be the principle for which the Allies are fighting that will be upheld, and not that for which their opponents contend.

Suppose, however, that these artists are truly inspired by the principles which they must espouse, and do, in truth, rise to the creation of a great art-work. It is difficult to see that its non-acceptance by the Germans would make it a lesser art-work. What, then, becomes of the principle of "universality" in art?

Ah, well, your objectors to national development in art would say, if it was truly a great art-work, it would rise above the national and partisan issue to universal truth, and in the course of time Germany would see and accept it, as the South in the United States now accepts the principle of union, although it fought against it at one time.

Granting this, it would necessarily remain that the "universal" result came forth from an impulse generated by the principles involved in one side of an issue, in one nation, or a group of allied nations fighting against an allied group. In short, there would have been present in one nation, or one side, a principle which, if truly risen to, would yield a universal result.

There is precisely the crux of the question of universality and national development of art, in America or elsewhere. Let the artist penetrate the spirit of his country sufficiently deeply to see and represent that within it which is truly eternal and he need not fear for the universality of his result.

INHARMONY OF THE HARMONISTS

When every one had thought the matter of the San Francisco Orchestra definitely settled by the appointment of Alfred Hertz to the conductorship news arrives that that genial musician has become a storm center, and that the strife surrounding his attempted installment is causing disruption in the ranks of the San Francisco Orchestra Association.

It has always been the custom of cynics and humorists to make much of wars in the sphere of musical activity, and to point the derisive finger at the discrepancy between the idea of harmony which music itself represents and the strife in which the devotees of harmony engage. Musicians cracking each other's heads when they should be blending their souls in the divine art has ever been a pet theme of ribaldry, and will probably continue to be so.

When we look at the facts, however, there is no reason why we should expect music and musical progress to be exempt from the universal and generic law which provides that, in the world's present stage at least, the inseparable elements of all progress are strife, contention, the readjustment of factors in the face of inertia and friction. Musical progress, like any other, has to be carried out through the agency of individual human beings, and such beings, happily as well as notoriously, differ.

If music were entirely a gift from the blue, a Divine dispensation requiring no human initiative to provide

the conditions of its production, the case would be different. So also would it be if we had arrived at some millenium where all music was an integral part of some accepted ceremonial of life embracing a united humanity.

Strife like that in the San Francisco Orchestra Association, if it means indeed that harmony is not complete, also means that the issue *lives*, that principles are being contended for, that the heat of strife strikes out clearer truths, and that the forces of greater eventual harmony and progress are in action.

PERSONALITIES



Photo by Bain News Service

Introducing Helen Joy Homer

Mme. Louise Homer and her husband, Sidney Homer, the composer, have been spending the summer at their lakeside home on Lake George, where little Helen Joy Homer, born four months ago, has grown to be a stout and healthy youngster. Helen Joy was one of the most expensive babies born in the past year. Because of this youngster's expected arrival, Mme. Homer was unable to sing at the Metropolitan Opera House. But this season Mme. Homer is going to return to the opera and to the concert stage. In the group with Mme. Homer and the baby are her eldest daughter, Louise, and the famous twins, now seven and a half years old.

Schnitzer—Germaine Schnitzer, the popular pianist, and her little son recently posed for a series of moving pictures.

Grainger—C. Milligan Fox, honorary secretary of the Irish Folk Song Society, in informing the Belfast *News-Letter* of Percy Grainger's success in America, referred to the young Australian as "the Rudyard Kipling of the piano."

Harris—George Harris, Jr., has been spending the entire summer in Bar Harbor, Me., where he sang at a party given for Paderewski, and, just before that occasion, played accompaniments for Fritz Kreisler. He returns to New York this week.

Stanley—Although Helen Stanley frankly admits that she's superstitious, she says: "There is one adage of superstition that I'd have to ignore, even if I believed in it, and that is: 'Sing before breakfast and you'll cry before supper.' I very frequently rise early in the morning, and get in an hour's practice before the breakfast table is set."

De Tréville—Yvonne de Tréville, the soprano, has just received word from the United States Legation in Brussels, transmitted through the State Department in Washington that her valuable collection of folk-songs, the manuscripts of many of which could not be replaced, is intact. This is the first news direct from her Brussels home that the prima donna has been able to procure in more than a year.

Paderewski—Ignace Paderewski and some friends occupied a box at the first showing of Triangle films at the Knickerbocker Theater, New York. During a curtain speech, Raymond Hitchcock, the actor, observing the pianist, remarked that there was as much difference between that performance and ordinary "movies" as there was between a child's playing of "The Maiden's Prayer" and the performances of Paderewski.

Persinger—Chaloner B. Schley of Colorado Springs, Col., who is the possessor of an unusual collection of valuable violins, has placed at the disposal of Louis Persinger, the San Francisco Orchestra's concertmaster, for use the coming season a Carlo Bergonzi of 1732, a violin which was formerly in the Hawley collection and which is one of the most celebrated specimens of Bergonzi's workmanship. It is not long ago that John McCormack, the tenor, purchased a fine "Strad" from Mr. Schley's collection.

POINT and COUNTERPOINT

ENTER another exhibit in the case of the People against Journalistic Inaccuracy, reported by Earle G. Killeen, who conducts the music page of the Cedar Rapids *Sunday Republican*.

He relates that H. Goodell Bauscher of Coe College Conservatory and Mrs. Bauscher were invited to spend a week-end during mid-winter at the home of a musician who lives in a college town, where there is a large stadium. While there an enjoyable sonata recital was heard. When they returned home, the society editor was eager to have the visit recounted in the paper, and the result read something like this:

Mr. and Mrs. H. Goodell Bauscher spent the week-end at the home of Mr. Blank, and while there attended a sonata in the stadium.

And Charles Wakefield Cadman sends us this example of Colorado printer's art to show how an insignificant comma becomes significant by its absence:

MATHEW AULD

Tenor Teacher of Singing Studio,
553 North Harrison

"Yes," said the young singer complacently, "I had a great reception after my song last night. The audience shouted: 'Fine! Fine!'"

"Good thing you didn't sing again," said the cynic.

"What do you mean?"

"They would have yelled 'Imprisonment!' the second time." — "Stray Stories."

Upon seating herself at the piano the giddy young thing was asked by one of the men in the drawing room if he might turn her music. She replied, "No thank you; I carry it in my head and I should dislike to have that turned!"

"He calls his new cycle of piano pieces 'Snatches of Melody.'"

"He's right; he stole most of them."

Dress Note—Mrs. Vernon Castle says women "should dress in tune with music." Already they're dressing to music, I've heard—
For a friend of mine saw on the Century diner
A matron whose gown (here I quote my friend's word)
"Was cut away down to the key of V minor."

The vaudeville manager had just given a hearing to an aspiring singer of comic songs.

"Your songs won't do for me," he said, "I can't allow any profanity in my theater."

"But I don't use profanity, was the reply.

"No," said the manager, "but the audience would."

"I hear," said Mrs. Nextdoor, "that that stubborn candidate for president of your music club has finally been induced to withdraw in the interest of harmony."

"Yes," replied Mrs. Peppery. "By the way, it's a wonder you couldn't induce your daughter to withdraw from the piano occasionally for the same reason."

Hazel Kinsella, giving some Joseffy reminiscences in the *Musical Monitor*, tells of one pupil who was trying to play a *glissando* passage. Her efforts did not please Joseffy, and he said:

"No. Do it so (illustrating). Not as the parlor maid wipes the keys."

A Tommy Atkins in an English camp thinks the soldiers' daily routine would be considerably lightened by a little music, and he has posted a list of hymns for various hours from which we cull these:

Rouse, 6.5, "Awake My Soul."
Cook House, 8.0, "Thy Welcome Voice."
Working Party, 9.0, "Come, Labor On."
Dismiss, 12.0, "Hark the Glad Sound."
Cook House, 12.15 p. m., "I Need Thee Every Hour."
Dismiss, 4.0, "To Thee, O Lord, God, We Render Thanks."
Cook House, 4.15, "Come Every Joyful Heart."
Retreat, 8.0, "Now The Day Is Over."
Lights Out, "Peace, Perfect Peace."

From which we infer that the call of the cook house is the leit motif of the soldier's life.

"Bobby," inquired the mother, "did you wash your face before the music-teacher came?"
"Yes'm."
"And your hands?"
"Yes'm."
"And your ears?"
"Well, ma," said Bobby, judicially, "I washed the one that would be next to her." — Ladies' Home Journal.

A clergyman was asked if he would like a hymn to correspond with his sermon.

"No," he replied, "I seldom know what I am going to say till I am in the pulpit."
"Then we had better have the hymn for those at sea," was the reply.—The "Clef."

A well-known teacher was recently asked to decide a bet as to the relative powers of two singers whose talents existed entirely in their own imaginations. After hearing them, the teacher said to one:

"You are the worst singer I ever heard in my life!"
"Then," exclaimed the other, "I win!"
"No," answered the teacher, "you can't sing at all!"

"Ha! I see Siegfried Wagner has just married Karl Klindworth's daughter."
"Well, I suppose we'll later see a miniature 'Klindworth Edition' of Wagner."

HUMBLED BY LESCHETIZKY

Master Treated Gabrilowitsch in This Way "for His Own Good"

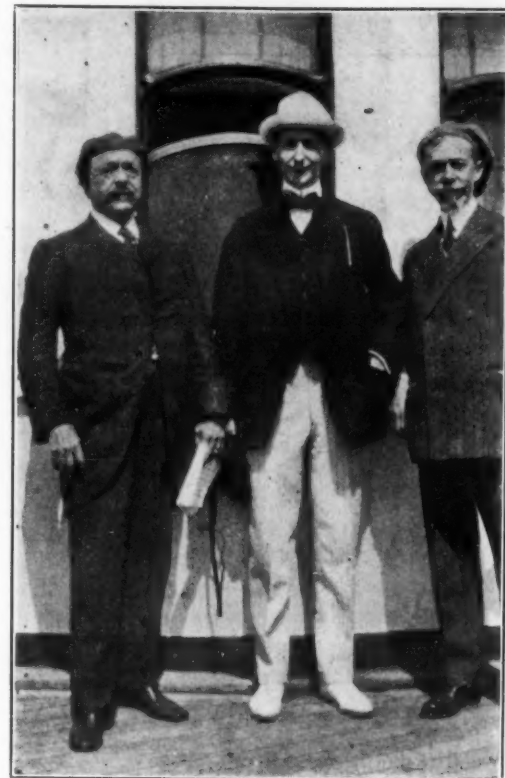
Leschetizky has no more ardent admirer and friend than Ossip Gabrilowitsch. But at the same time the irascible old master came very near ending Gabrilowitsch's budding career then and there when the Russian pianist went to him as a novice for a hearing.

"It was during one of his classes when the pupils were assembled at his home to play as if at a concert," relates Gabrilowitsch. "I had been in Vienna only a few weeks, and I went to Leschetizky in some trepidation. Coming from the Conservatory and from Rubinstein, he thought I must have a 'big head' and that it would do me a world of good to throw cold water on my efforts. Somewhat confidently I played a Beethoven sonata, and then with a thoroughness that makes me shudder even to-day he started in to give it to me! I was ter-

ribly humiliated, and decided that I could not play a note. Then and there I made up my mind to drop my music before it was too late, and to find something else to do more in keeping with my capabilities. But the next day I had a lesson, and the Master was very nice, indeed. He said: 'You must not mind these little outbursts. They are for your own good, and do not mean anything else.'

CHOIR SINGS IN CATSKILLS

T. Tertius Noble Directs Two Concerts —Harold Land as Soloist



Left to Right: James Sauvage, Vocal Teacher; Harold Land, Baritone, and Dr. William C. Carl, Organist. The Photograph Was Taken on the Ill-Fated Lusitania in the Summer of 1914

The choir of St. Thomas's Church, New York, gave two concerts recently in the Catskills under the able direction of T. Tertius Noble, the noted organist of St. Thomas's and Mr. Philippi, his assistant. The first concert was given on Thursday evening at Big Indian, N. Y. before a large and appreciative audience. On the following evening the happy band of sun-burned musicians motored to Pine Hill, where they gave their second concert before a packed house. The program was excellent and well chosen, ranging from humorous numbers to Schubert's "Omnipotency."

The assisting artist was Harold Land, who is now baritone soloist at St. Thomas's Church and who was formerly the baritone soloist of St. Andrew's Church, Yonkers-on-Hudson. The baritone was received most enthusiastically and responded to many encores.

Mr. Land was one of the last of America's musicians to return after the war. He studied in London with William Shakespeare, and also enjoyed a delightful visit and received valuable instruction from the great Sir Charles Santley, the noted English baritone. On the homeward voyage on the ill-fated Lusitania Mme. Jomelli, Dr. William C. Carl, Harold Land, and James Sauvage (his teacher) gave a concert in aid of the war sufferers. Mr. Land has a large class of pupils at his residence studio "Green Gables," Yonkers, besides his concert engagements.

Mrs. Henry Russell's Concert Plans

Mrs. Henry Russell, wife of Henry Russell, late director of the now defunct Boston Opera Company, arrived on the Chicago from France, Sept. 16. She will make a tour of the country in concert and has a unique program of songs in six languages—English, French, German, Spanish, Italian and Russian. Mrs. Russell will make a specialty of singing at social affairs, where she expects to play her own guitar accompaniments. Mrs. Russell will sing under the name of Nina Varesa.

Caruso to Sail for New York Oct. 4

Enrico Caruso will leave Italy for New York on Oct. 4, according to a Genoa dispatch to the New York *Herald*. He has been singing at the Dal Verme Theater in Milan.

LUCY GATES TO GIVE OPERA IN SALT LAKE

Will Be Both Prima Donna and Impresario in Production of "Traviata"

SALT LAKE CITY, UTAH, Sept. 23.—Lucy Gates, of the Berlin and Cassel Royal Opera Houses and Utah's own prima donna, is preparing to win fresh laurels in her home State, in her production of "La Traviata" at the Salt Lake Theater the first week in October, under the management of George D. Pyper. Miss Gates is giving her personal attention to all parts of the opera under rehearsals and feels optimistic over the results of her endeavor. She is especially elated over the fine work being done by the chorus, which is an organization of musicians with good, clear voices.

The fact that two young musicians, who have hitherto been known as instrumentalists only, will make their debut in the opera, calls attention to the unusual caliber of the chorus. The two mentioned are Romania Hyde, the prominent young violinist, and Marion Cannon, pianist, of excellent local reputation. Miss Hyde and Miss Cannon, while studying their respective instruments in Germany, had what they termed one of the greatest advantages in their musical education, in seeing Miss Gates in grand opera; and the enthusiasm that emanated from that experience has resulted in their temporary abandonment of instrumental work for opera. Miss Hyde is placed as leader of the altos, and Miss Cannon is at the head of the sopranos.

Jack Summerhays, tenor, recently returned from a successful engagement with "The Shadow Girl," has been chosen for the part of *Alfred Germont*, and Ruth Ingam will assume the rôle of *Flora*. B. Cecil Gates, the conductor, has been untiring in his efforts to insure the success of the production.

The organization presenting "Traviata" is known as "The Lucy Gates Grand Opera Company." Miss Gates has made the official announcement, that, although she has always been known as Emma Lucy in her home State, she must henceforth, through no wish of her own, be called, "Lucy Gates," because her managers are emphatic in their distaste for a double name. The prima donna begged to keep the names of both of her grandmothers, but her managers in Europe agreed upon "Lucy" and insisted upon the discarding of "Emma."

Joint Song Recital at Edgartown, Mass.

OAK BLUFFS, MASS., Sept. 7.—Abbie Conley, contralto, and Dr. Thomas I. Deacon, tenor, both of Boston, gave a joint song recital in Edgartown, Mass., for St. Andrew's Church, on Saturday evening, Aug. 21. Harris S. Shaw of Boston was the accompanist. Both vocalists have been singing here this summer at Trinity Episcopal Church.

It was stated in the Aug. 14 issue of MUSICAL AMERICA that Mr. Shaw directed the summer choir at this church, whereas Dr. Deacon has held the position of choir director here for the past three seasons. W. H. L.

LESLIE HODGSON

"A pianist of the highest ability. *** A most excellent teacher."
—Teresa Carreño

Recitals now booking
for 1915-16

PIANOFORTE
INSTRUCTION

Applications by mail or
personally to
212 West 59th Street
New York City

GIOVANNI

ZENATELLO

AND

MARIA GAY

FIRST AMERICAN
CONCERT TOUR

1915-1916

JOINT RECITALS

DIRECTION

R. E. JOHNSTON

1451 BROADWAY

NEW YORK

1915-16 — SEASON — 1915-16

Grace POTTER
PIANIST

Marie HERTENSTEIN
PIANIST

Francis MACMILLEN
VIOLINIST

Exclusive Management: S. E. MACMILLEN, Room No. 618 Candler Bldg., 220 W. 42nd St., N. Y. C., Telephone: Bryant 8520

Some Compositions by Americans Which Are Worthy of Recognition

[The editor of MUSICAL AMERICA frequently receives requests for the names of American compositions—vocal and instrumental—which are worthy of use both for teaching and public performance. Recognizing the widespread interest manifested throughout the country, during recent years, in the works of American-resident composers and to serve as a guide to those who are sufficiently earnest in their desire to use such music, this department will appear from time to time in MUSICAL AMERICA. The compositions are not necessarily new. The composer's name is first; publisher's name last.]

Songs for High Voice

- MARION BAUER—
The Linnet Is Tuning Her Flute (Arthur P. Schmidt).
H. CLOUGH-LEIGHTER—
My Lady Chloe
The Passing of Autumn } Boston Music Co.
In Glad Weather
Gladness of Spring }
H. ALEXANDER MATTHEWS—
The Perfect Year (Cycle) } Schirmer.
To My Love }
HOMER N. BARTLETT—
A Vision } Ditson.
The Voice of the Wind }
R. HUNTINGTON WOODMAN—
Morning } Schirmer.
My Hour }
ARTHUR BERGH—
Sleepless Dreamings (Ditson).
CARL HAHN—
Rain Song (John Church Co.).

- CHARLES GILBERT SPROSS—
Ask Me No More
Come Down, Laugh-
ing Streamlet } John Church Co.
A Dutch Lullaby }
Songs for Medium (or Low) Voice
R. HUNTINGTON WOODMAN—
My Heart Hath a Song
In San Nazaro (Cycle) } Schirmer.
Give Me the Sea }
I Am Thy Harp }
MABEL W. DANIELS—
The Desolate City (Arthur P. Schmidt).
HALLETT GILBERTÉ—
Youth
In Reverie } C. W. Thompson.
There, Little Girl, }
Don't Cry }
MARION BAUER—
A Little Lane (Arthur P. Schmidt).
ARTHUR BERGH—
December
A Dilemma } Ditson.
The Night Rider }
W. BERWALD—
At Twilight
Beneath the Lilac Tree } Ditson.
GASTON BORCH—
Break, Break! } Ditson.
I Care Not }

Compositions for the Piano

- CHARLES WAKEFIELD CADMAN—
Wah-Wah-Taysee (White-Smith).
ARTHUR NEVIN—
Serenade } White-Smith
Waltz }
FRANK HOWARD WARNER—
Nocturne in B Flat Minor (White-Smith).
HENRY S. GERSTLE—
Mélancolie (Breitkopf and Härtel).
JOHN W. METCALF—
Danza
Remembrance } Arthur P. Schmidt.
MRS. H. H. A. BEACH—
In Autumn
Phantoms } Arthur P. Schmidt.
Dreaming }
Fireflies }

- FELIX BOROWSKI—
Meditation } Arthur P. Schmidt.
Au Bal }
CHARLES DENNEE—
Polonaise in A Flat (Arthur P. Schmidt).
FLORENCE NEWELL BARBOUR—
Venice Suite (Arthur P. Schmidt).
ALEXANDER LAMBERT—
Bourree in C
Etude in G } G. Schirmer.
Canzonetta in A }
Valse-Improvisu in A }
Flat }
BENJAMIN LAMBORD—
Valse Fantastique (Schirmer).
ARTHUR FARWELL—
Owasco Memories (Five Pieces)
American Indian Melodies } Schirmer.
From Mesa and Plain }
(Five Pieces) }
HENRY HOLDEN HUSS—
Quatre Préludes en Forme d'Etudes, Op. 17 (Schirmer).

Compositions for the Violin

- CECIL BURLEIGH—
Concerto (Clayton F. Summy Co.)
ALBERT SPALDING—
Alabama } Schirmer.
Berceuse }
W. E. HAESCHE—
Gavotte Rococo
Mazurka de Concert } Boston Music Co.
FRANZ U. BORNSCHNEIN—
Gipsy Love and Life } Schirmer.
(Rhapsodie) }
Reverie-tristesse }
MORTIMER WILSON—
Sonata No. 11, Op. 16 (Boston Music Co.)
FREDERIC AYRES—
Sonata in D Minor (Albert Stahl).
JOHN W. METCALF—
Un Souvenir (Arthur P. Schmidt).

Compositions for the Violoncello

- HENRY HADLEY—
Elegie } Schirmer.
Gavotte }

JOSEPH GOTSCH—
Barcarolle (Schirmer).

Compositions for the Organ

- H. ALEXANDER MATTHEWS—
Toccata in G Minor } Schirmer.
Chanson du Soir }
PIETRO A. YON—
Toccata (Schirmer).
ROLAND DIGGLE—
At Sunset
Legende Romantique } White-Smith.
J. FRANK FRYSSINGER—
Laudate Domini (White-Smith).
HARVEY B. GAUL—
Noel Normandie (White-Smith).
BRUNO HUNN—
Pastorale } Schirmer.
Intermezzo }

Harold Hurlbut Returns to Resume Work at Portland, Ore.

Harold Hurlbut, the Pacific Coast tenor and exponent of Giuseppe Campanari's teaching, will leave New York this month for Portland, Ore., where he has for several years had a large vocal class. Among Mr. Hurlbut's pupils who have recently come into prominence is Albert S. Brown, tenor, who recently sang with success at the University of California and at the San Francisco Exposition.

Organist Brinkler Plays American Music in Portland, Me.

PORTLAND, ME., Sept. 27.—Alfred Brinkler, F. A. G. O., gave an organ recital at St. Stephen's Church on Sept. 21, giving a hearing of his own new Suite in A. Gordon Balch Nevin's "Will o' the Wisp" and the Russian Romance by Rudolf Friml were further examples of the work of resident American composers.

More than 100 Baptist ministers in a Philadelphia conference last week adapted the tune of "Tipperary" to words of their own composition beginning, "It's a good thing to be a Christian."

MUSICIANS' DIRECTORY

LILLIAN ABELL TEACHER OF PIANO—
RECITALS
Pupil of Harold Bauer

Studio, 201 W. 108th St., New York. Tel. 7553 River

The American Institute of Applied Music
30th season begins Sept. 29.
212 West 59th Street, New York City.
Tel. 2329 Columbus.

THE ARENS VOCAL STUDIO
308 West 56th Street, New York
"BEL CANTO" in all its Branches
Fall Term begins October 1st
Send 12c. for Booklet: "My Vocal Method."

Mme. ELLA BACKUS-BEHR Teacher of Piano
and Voice
Teacher of Merle Tillotson Alcock, contralto and
Bechtel Alcock, tenor—Refers to Mme. Louise Homer
Applications made at 4 West 91st St., N. Y. Tel. 9689 River

EMANUEL BALABAN
PIANIST—ACCOMPANIST
2065 Ryer Ave., Bronx, N. Y. C. Tel. 742 Fordham.

FREDERIC D. BLAUVELT Vocal Instruction
TENOR
Concert Victor Maurel Method Recital
Tel. Orange 1578R 115 Park Ave., East Orange, N. J.

FLORENCE BJORNSTADE
PIANO INSTRUCTION
Classes in Theory and History of Music, 80 W.
94th St., New York City. Tel. 8799 Riverside.

WALTER L. BOGERT
President National Association Teachers of Singing,
1915. President N. Y. State Music Teachers' Association,
1913. Teacher of Singing, 114 West 72nd
Street, New York City. (Tuesdays and Fridays.)

GIUSEPPE CAMPANARI
BARITONE Teacher of Singing
STUDIO, 668 WEST END AVE., NEW YORK
By appointment only

JEANNETTE CAZEAUX
FRENCH DICTION FOR SINGERS
114 W. 72nd Street, New York

FABRI COLLEGium EMMA HOWE FABRI
Director
248 WEST 72d STREET
Telephone Columbus 1894
VOICE, PIANO, VIOLIN, LANGUAGES

ELIZABETH CLARK-SLEIGHT
817 WEST END AVENUE, NEW YORK
Telephone 9180 Riverside

MARTHE CLODIUS
Dramatic Soprano. Concert and Instruction. Specialist in French and German diction.
148 W 72nd St., New York Tel. 2625 Columbus.

W. RALPH COX
TEACHER OF SINGING.
Studio: 31 Metropolitan Opera House,
1425 Broadway, New York.

ROSS DAVID VOICE BUILDING
The Rutland, 256 West 57th St., New York
Tel. Conn.

MARY HISSEM DE MOSS SOPRANO
Address, personally 106 West 90th Street, New York
Telephone, 3552 River.

WILLIAM J. FALK
TEACHER OF SINGING
Address, 292 W. 92d Street New York
Telephone: 6919 Riverside

JESSIE G. FENNER
Mezzo-Soprano—Teacher of Singing
Metropolitan Opera House, New York
Telephone 1274 Bryant

M. E. FLORIO TEACHER OF SINGING
A Grand Opera Tenor, of La Scala, Milan.
SPECIALIST OF SCIENTIFIC TONE PLACING
and Art of Bel Canto. Pupils trained for opera,
concert and church. 177 West 88th St., N. Y.

HARRY GILBERT ACCOMPANIST
415 West 57th Street, New York
Telephone 3037 Columbus.

SUE HARVARD SOPRANO
Concert—Oratorio—Recital
King Edward Apartments, Pittsburgh, Pa.

H. R. HUMPHRIES (Voice Specialist)
Teacher of VOICE PRODUCTION AND THE
ART OF SINGING.
Pupils prepared for Church, Concert, and Oratorio.
Schuyler Arms, 307 West 98th St., New York.

MINNA KAUFMANN
VOCAL INSTRUCTION—Lehmann Methods
CONCERTS AND RECITALS
HOLLY, Secretary. Studio, 866-867 Carnegie Hall, New York

SERGEI KLIBANSKY TEACHER OF
SINGING
8 years' leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York.
Studios: 212 W. 59th St., New York

MARIE STONE LANGSTON
CONTRALTO—Oratorio—Concert—Recitals
Address: 3301 Hamilton Street, Philadelphia

Dr. FRANKLIN LAWSON, Tenor
VOICE SPECIALIST
Aeolian Hall Tel. 6244 Bryant. New York

ISIDORE LUCKSTONE TEACHER OF SINGING
53 West 86th St. New York
Telephone, 7493 Schuyler.

FLORENCE E. H. MARVIN TEACHER
OF SINGING
New York Studio: 133 East 34th Street
Brooklyn Studio: 75 Willow Street
Refers by permission to Dr. Holbrook Curtis and Riccardo Martin

ANNE McDONOUGH DIRECTOR OF
THE CHORAL UNION
AND MAIN LINE CHORAL SOCIETY.
Sight Singing. Teachers' Course.
1723 Chestnut St., Philadelphia.

FLORENCE McMillan
COACH—ACCOMPANIST
226 W. 129th St., New York.
Tel. 4870 Morningside.

FRANCIS MOORE
PIANIST and ACCOMPANIST
415 West 57th St., New York.
Tel. Columbus 3037

MRS. LAURA E. MORRILL
SCIENTIFIC VOICE CULTURE—Studio:
Hotel Majestic, 72d St. and Central Park West,
New York.

LILLIAN SHERWOOD NEWKIRK
TEACHER OF SINGING
Wed. and Sat., 1425 Broadway, New York.
Mail Address: 11 Morgan Ave., Norwalk, Conn.

MME. MATJA NIESSEN-STONE
Formerly with the Metropolitan and Boston Opera
Companies, and nine years leading teacher at Institute of Musical Art, New York. Address 151 West
72d St., New York. Tel. 9619 Columbus.

PHILADELPHIA CONSERVATORY OF MUSIC
Managing Directors: D. Hendrik Ezerman, H.
van den Beemt, W. LeRoy Fraim.
Fuller Building, 10 South 18th St., PHILADELPHIA

ANNA WARE POOLE Composer
of
"Life, Death and Resurrection" a Trilogy for Tenor
or Soprano, and "The Water Wheel" a rondo caprice
for the piano. Denton, Cottier & Daniels, Publishers.
Buffalo, N. Y.

IRVIN F. RANDOLPH PIANO FORTE
INSTRUCTION
Studios: Newark, N. J. New York
Address: 19 Columbia Ave., Newark, N. J.

WILLIAM REDDICK PIANIST
ACCOMPANIST
Now on Tour with Alice Nielsen.
Hotel Wellington, 56th St. and 7th Ave., New York

LOUISE RING Instruction in Singing. Tone
Building, interpretation, repertoire. Lyric diction in French, German, English,
Italian. Special courses for restoring injured
voices. Circulars on application.
Studio, 53 East 34th St., New York Tel. 2229 Williamsburg

CARL M. ROEDER TEACHER OF PIANO
Studio: 607-608 Carnegie Hall, N. Y. Phone: 1350 Columbus
Residence: 423 East 140th St., N. Y.
Phone: 940 W. Melrose

STAHLSCHEIDT
All branches of voice production for the singing or
speaking artist
257 West 86th Street, New York. Tel. 5910 Schuyler

MR. and MRS. EDMUND SEVERN
VOICE, VIOLIN, PIANO, THEORY
131 West 56th Street Phone Circle 440

GEORGE E. SHEA OF PARIS
THE ONLY WAY TO SING
545 West 111th Street, New York

LUDWIG SCHMITT-FABRI
CONDUCTOR AND VOICE SPECIALIST.
1414 Arch Street, Philadelphia, Pa., and 16 So.
Pennsylvania Avenue, Atlantic City.

G. HOWARD SCOTT ACCOMPANIST
and COACH
260 West 57th Street - - - New York
Telephone: Circle 2680.

W. Warren Shaw AUTHOR OF "THE LOST
VOCAL ART"
(Synopsis sent upon request)
Voice Specialist—Opera, Oratorio and Concert
Philadelphia Studio, 47 So. 17th St.
New York Studio, 154 W. 72nd St. (Wednesdays)

MARY PATTERSON SHELTON
PIANIST—ACCOMPANIST
111 Montague St., B'klyn. Tel. Main 237 party M

HERBERT FOSTER SPRAGUE
Organist and Choir Master, Trinity Church.
ORGAN RECITALS.
Address, Trinity Parish House, Toledo, O.

EDWARD E. TREUMANN Concert Pianist
Instruction
Resumes teaching Sept. 13.
Testimonials from Emil Sauer and
Josef Hofmann
Studios: The "Rio Vista," 21 Fort Washington Ave.,
New York. Telephone 5684 Audubon.

HENRY GORDON THUNDER CONDUCTOR
The Choral Society of Philadelphia
The Fortnightly Club of Philadelphia
VOICE. 10 S. 18th St., Philadelphia.

ARTHUR TREGINA PIANO HARMONY
INSTRUMENTATION
105 Eighth Street, S. E. WASHINGTON, D. C.
Phone Lincoln 3636

VAN YORX, THEO. TENOR
STUDIOS: 21 WEST 38th STREET, NEW YORK
3701 Greeley
The Van Yorx Studios will remain open this
Summer

VIRGIL PIANO CONSERVATORY
Mrs. A. M. Virgil, Director.
11 West 68th St., New York

CLAUDE WARFORD
TENOR and TEACHER
Metropolitan Opera House, 1425 Broadway, N. Y.
Telephone, Bryant 1274.

ZIEGLER INSTITUTE of Normal Singing
MME. ANNA E. ZIEGLER, Director.
Metropolitan Opera House, New York.
1425 Broadway. Tel., Bryant 5554.

KUNWALD RETURN SPURS CINCINNATI

Director to Have Many Duties—
Conservatories Have Large
Enrollment

CINCINNATI, Sept. 25.—With the return of Dr. Ernst Kunwald, the conductor of the Cincinnati Symphony Orchestra, to the city and with the announcement of the dates and the soloists of the concerts, the local music season has indeed arrived. Dr. and Mrs. Kunwald spent a delightful summer at Lake Placid in the Adirondacks. The doctor returns to Cincinnati in the best of health and spirits and eager to begin his work, which will, this winter, be one of extraordinary activity, including, as it does, fourteen pairs of symphony concerts, the May musical festival, supervision of the school orchestras, lectures, etc. The first pair of symphony concerts is scheduled for Oct. 29-30.

The enrolment of the Cincinnati Conservatory of Music more than satisfied the anticipations of Bertha Baur and her fine staff of teachers. Pupils enrolled this year represent almost every State in the Union. In none of the experiments instituted by Miss Baur has she been more successful than in the juvenile department of the Conservatory, which offers children's classes in ear training, sight reading, rhythm work, elementary theory and the history of music. The Conservatory again has a strong corps of teachers.

A gratifying increase was noted in the enrolment of pupils in the Ohio Conservatory of Music, which resumed its activities last week. The Ohio Conservatory has added to its faculty Dr. Louis Sturm, the well known composer and pedagogue, who comes of the family of which Julius Sturm, first 'cellist of the Cincinnati Symphony Orchestra, and Bernard Sturm, violinist and teacher connected with the staff of the Cincinnati Conservatory of Music, are members. Dr. Kunwald played Dr. Sturm's "Symphonic Variations" last year.

A feature of the curriculum of the Ohio Conservatory this year will be a thorough course for piano teachers. An eagerly welcomed member of the faculty of the Ohio Conservatory was Philip Werthner, pianist.

INDIANAPOLIS CHOIR CONSPICUOUS FOR ADMIRABLE SINGING OF SACRED MUSIC



Soloists of the Choir of Saints Peter and Paul Cathedral of Indianapolis. Standing (from left to right)—Christopher A. O'Connor, Baritone; Edward La Shelle, Basso; Frances Beryl Spencer, Organist; Thomas A. Nealis, Basso; Elmer Andrew Steffer, Tenor. Seated—Umberto Pietro Pagani, Baritone; Harry E. Calland, Tenor

INDIANAPOLIS, IND., Sept. 27.—The "Proprio Motu" of the late Pope Pius X promulgating instructions regulating sacred music in public worship has had the enthusiastic co-operation of Catholic choirs throughout the country.

Conspicuous among the organizations which have given adequate attention to

the presentation of church music as indicated in this decree is the Saints Peter and Paul Cathedral Male Choir of Indianapolis. The repertoire of this choir for this season includes Masses and Motets from the traditional Gregorian chant to the contemporaneous works of the American composer.

The soloists, shown in the accompanying group, are among the most prom-

inent church singers in Indianapolis, their work during last season having won them merited praise from some of this country's most eminent church music authorities.

The new Mass to be presented at the Midnight Mass this coming Christmas is the Max Filke's "St. Charles Borromeo" mass, scored for solo voices, quartet and chorus.

P. S.

The first rehearsal of the Orpheus Club of Cincinnati, of which Edwin Glover is the conductor, was held last Tuesday evening. Mr. Glover received word during the past week that one of his talented pupils, Mrs. Maud Denton, formerly a Cincinnati, had been awarded one of the vocal scholarships of the Chicago Musical College.

Edwin Ideler, for a number of years a conspicuously successful young violinist on the faculty of the Cincinnati Conservatory of Music and also a member of the Cincinnati Symphony Orchestra, is installed at Honolulu, Hawaiian Islands, as director of the Conservatory of Music there and also director of the Symphony Orchestra of that city.

Olive Fremstad has been chosen one of the soloists for the Cincinnati May Music Festival.

Sidney Durst, the well-known pianist and coach, resumed his teaching last week after a long and varied vacation, which included a five weeks' trip West. Mr. Durst gave several successful organ concerts at the San Francisco Exposition and played with conspicuous success in several other California cities. He returned to the city in July and in August attended the convention of the National Association of Organists at Springfield, Mass., and made a visit to the MacDowell Colony at Peterborough. Mr. Durst is at present superintending the construction of a large organ in a near-by town and planning a series of affairs for the local chapter of the American Guild of Organists, of which he is now dean.

The greatest interest and anticipation has been aroused over the series of artists which has been arranged by J. Hermann Thumann, the local impresario, which will include Farrar, Oct. 15; Amato, Oct. 23, and Kreisler, Nov. 5.

Buffalo Resuming Musical Activities

BUFFALO, N. Y., Sept. 24.—From the middle of July to the middle of September, Buffalo has been a veritable Sahara, musically considered, but this week has marked a resumption of activities. The churches have their full quota of singers, the choral societies are re-organizing and some of them have started rehearsals. Studios are open and the enrollment of

pupils in general is large. The pessimism of a year ago has given place to a cheerful optimism that augurs well for the music profession.

F. H. H.

MAINE TO TEXAS
NEW YORK TO CALIFORNIA

EMILIO
DE
GOGORZA

AMONG HIS ENGAGEMENTS FOR 1915-16 ARE THE FOLLOWING

STAR MALE SOLOIST—MAINE FESTIVAL
OCTOBER 7-13

BOSTON RECITAL OCT. 25; NEW YORK RECITAL NOV. 8
CHICAGO DEC. 2; PACIFIC COAST TOUR JANUARY AND PART OF
FEBRUARY NOW COMPLETELY BOOKED; NEW ORLEANS MAR. 27

For Open Dates
Apply Exclusively to

Wolfsohn Musical Bureau

1 West 34th St.
NEW YORK

FLORENCE HARDEMAN
VIOLINIST

FOSTER & DAVID 500 Fifth Avenue, NEW YORK

ELSIE BAKER

CONTRALTO

606 West 115th Street, New York City

TEL. 6740 MORNINGSIDE

Hear Victor Records

LILLIAN
HEYWARD
—SOPRANO—



—AWARDED FIRST—
HONORS, INTER—
NATIONAL ESTEDD
FOD —
(PITTSBURGH) —

56 EAST 34th STREET, N. Y.



MR. SERGEI
KLIBANSKY

Teacher of Voice

formerly for eight years
principal teacher voice
department Stern Con-
servatory, Berlin, and for
three years instructor at
the Institute of Musical
Art, New York City,

Announces the
opening of his

Fall Term

on

September 15, 1915

STUDIOS:

212 W. 59th St., NEW YORK
Tel. Columbus 2329

HERMAN SANDBY AUTHOR OF A NEW CONCERTO FOR 'CELLO

First 'Cellist of Philadelphia Orchestra to Give Work Its Première
This Season—The Damon and Pythias Relationship of
Mr. Sandby and Percy Grainger—Early Experiences in
Acquiring Novel Effects in Instrumentation

Bureau of Musical America,
34 South Seventeenth Street,
Philadelphia, Sept. 25, 1915.

HERMAN SANDBY, the Danish violoncellist, who for a number of years has been the first 'cellist of the Philadelphia Orchestra, and who has been prominent both in this country and Europe as soloist and composer, recently completed a 'cello concerto in three movements, which he expects to play the coming season. A few years ago Sandby expressed the conviction that he could not compose anywhere except in the northern point of Zealand, Denmark, where he has built his summer home; but this concerto was written in New York City, in less than six weeks. When asked by the MUSICAL AMERICA representative how he began to compose Mr. Sandby replied:

SHANNA CUMMING ORATORIO SOPRANO —Instruction—

377 Parkside Ave., Flatbush, Brooklyn
Phone 727 Flatbush

MARY S. WARFEL America's Harp Virtuoso

Management
R. E. JOHNSTON, 1451 Broadway, New York City

HUGH ALLAN Distinguished American Baritone

Management
R. E. JOHNSTON, 1451 Broadway, New York City

LOUIS SIEGEL Violinist

EN TOUR WITH MARY GARDEN
(October, November, December)
Management, R. E. JOHNSTON, 1451 Broadway, New York City

"At the age of fifteen, while studying in the Conservatory of Frankfurt, I had a few lessons in harmony, but my teacher was of the old-fashioned kind, and so conservative in his ideas that I broke off my course with him and started out to teach myself. I begged and borrowed until I got hold of all the instruments used in an orchestra, and then I blew and scratched and drummed till I knew them all intimately. Then I sat down and, without ever having had a single lesson in instrumentation, composed a long and elaborate sea-sketch for full orchestra. I wanted the instruments to say more than they could.

"I had a chum," continued Mr. Sandby, "whose name was Percy Grainger, to support me in this. He, too, wanted, a freshness, a fullness and a richness hard to get by conservative means. He solved his longings by the use of the xylophone, celesta, resonaphone, marimbaphone and all kinds of barbaric percussion instruments. What weird concerts we used to have in our little rooms! My polyphonic tendencies led me to invite a score of friends at a time and have each one sing a different tune, so as to test the most extreme disharmonies. What euphonic feasts they seemed, worse than the revels of Maoris, Javanese or Rarotongans! On the strength of these boyish experiences I went to Copenhagen, and with all the money I had, collected from various sources of economy, at the mature age of nineteen hired the Danish Symphony Orchestra of seventy men, and in the Grand Palais performed my piece under my own direction.

First Lesson in Instrumentation

"That was my first and only lesson in instrumentation. I learned more in two hours than most pupils learn in several years from their teachers. I shall never forget my excitement when I heard this volume of sound, these new combinations, these winds and waves that from the earliest boyhood had rung in my ears and swept through my mind. I had said something, and in my own way. I had asked no one to come and hear it. It was my own feast, and it must have been wild. Some of the men shook their heads and laughed up into my face; others took my hand and praised me, with tears in their eyes.

"My private début as a composer be-

came a matter of discussion in the city, and shortly I had invitations from Grieg and Svendsen to go to them with my work. I went, and received the greatest encouragement. They agreed with me that it was the best to hammer out my own method of instrumentation. I feel now that I have succeeded in getting my own style and harmonic color. It is a great satisfaction, both to Grainger and myself, that in spite of our many years of close study and work together, there is nothing in our compositions that bears resemblance, mine to his or his to mine. Like myself, Grainger began by setting old, neglected folk tunes to his own modern harmonies, and, of course, in the beginning we both met with a great deal of opposition from the conservatives. But, happily, I had won the friendship of Edvard Grieg, and I went to him off and on; not only with my own works, but with Grainger's manuscript compositions. Though Grieg had never met my friend or heard him play, I succeeded in getting him so interested that when he went to London for his last music festivals he sent for Grainger. Their meeting resulted in the friendship which gave a new impetus to Grainger's career.

"Grieg was the first to hear my string quartets," Sandby continued. "They were by his request played for him at Sir Edgar Speyer's, in London. He invited Grainger and me to spend a summer with him at Trolldhaugen, but to my regret I had to do military duty that year. It was the last summer of Grieg's life. A few days before he died he penned me some touching lines."

Joint Recitals in London

Sandby and Grainger have been closely associated not only as composers but as interpretative artists. In 1905, when Sandby gave some recitals in Denmark and Sweden, where Grainger assisted, the Dane's enthusiastic introduction of his Australian friend caused a wave of interest in Scandinavia. The press resorted to such extravagant expressions as "the twin stars on the horizon," "the two young princes of good looks" and "great is the surprise to find that the Australian is fair and the Dane dark and bush-browed as an Australian." These comments found their way into the English papers, and when the two young musicians gave a series of joint recitals in London they found a large and interested public awaiting them. They were called to play together at Buckingham

Palace, and Queen Alexandra complimented them on their friendship.

The two friends had several tours together in England and Scandinavia before they parted, Sandby leaving for America and Grainger for Australia. When the latter last year came from New York to hear the performance of Sandby's suite to "The Woman and the Fiddler" done at the Philadelphia Orchestra concerts, he said: "Herman Sandby composes just the way I dreamed he would. He is all himself." It is perhaps needless to say that Sandby also takes delight and interest in the performance of Grainger's work in America, for here is a true and lasting friendship between two rare and successful musicians.

ARTHUR L. TUBBS

OPE ETTA IN ATLANTIC CITY

"Robin Hood" and "Lilac Domino"
Heard—Edna Showalter in Vaudeville

ATLANTIC CITY, N. J., Sept. 29.—Edna Showalter, the latest soprano of grand opera to enter vaudeville ranks, was heard at Keith's Garden Pier Theater, Atlantic City, on Sept. 20. On the same date the first of four presentations of "Robin Hood" was given at the Apollo Theater. Ivy Scott, Cora Tracy, Ralph Brainard, Herbert Watrous, Marie McConnell, William Schuster, Sol Solomon, James Stevens, Phil Branson and Tillie Salinger were in the cast, with a special orchestra, directed by Luigi de Francisco. At the same theater Andreas Dipel presented for three days "The Lilac Domino," by Charles Cuvillier, with this cast: Helen Morrill, Amparita Farrar, Vote d'Preville, J. Humbird Duffey, Ethel Pettit, Robert O'Connor, George Curzon, Harry Hermen and Joseph Carey.

On Sept. 19 the last of the summer Sunday evening festival concerts was given by Martini's Symphony Orchestra on the Steel Pier, assisted by Enrico Aresoni, tenor, and Ethel Neithammer, soprano.

Victor Harris Resumes Teaching

After spending his summer in the Adirondacks and on Lake George, Victor Harris, widely known as vocal teacher, conductor and composer, returned to New York last week. His summer was devoted entirely to resting after his season's arduous duties. He has already resumed his teaching at his studios, 140 West Fifty-seventh Street.

ONE DOLLAR

a month for a four-line card in the "Directory Column" of the Educational Department of the Musical Observer (America's fastest growing musical monthly) will bring your name before over 15,000 music-lovers, secretaries of clubs, managers, etc., in every city of the Union; it will also appear in over 5,000 copies sold from newsstands, railroad depots, etc., and will in fact open to artists, teachers and the profession in general a wide and very fertile field of publicity.

In addition, we pursue a most liberal policy as to mention of advertisers in our reading columns, publish programs, cuts, etc., and in fact when your card is listed we co-operate with you in every way to make it pay as an advertising proposition. Shall we send full information? Just write your name and address in the margin and we'll tell you about it.

ADVERTISING DEPARTMENT
MUSICAL OBSERVER
COOPER SQUARE, NEW YORK



VLADIMIR DUBINSKY

The Well-Known Russian 'Cellist

Has Renewed His Contract With the

MALKIN MUSIC SCHOOL

and has already begun his teaching at this institution.

Students desirous of studying with Mr. Dubinsky should make application to

CHARLES BERGER, Secretary

MALKIN MUSIC SCHOOL, 10 West 122d Street
NEW YORK



One of America's Foremost Critics Says of CLARENCE RICHTER TENOR

"Mr. Richter has a pleasing and telling voice of pure quality. He has evidently been well taught, both in the art of singing and in rhetorical expression."—Philip Hale of Boston Herald.

CONCERT ORATORIO RECITAL

Address Secretary: 520 West 114th St., New York City

LUCILLE LAWRENCE AGAIN TRIES JOY OF SUMMER IN AMERICA



Lucille Lawrence, American Dramatic Soprano, Photographed During Her First Summer in America for Several Years

Lucille Lawrence, the American dramatic soprano, who recently returned from operatic successes in Germany, Austria and Italy, has been renewing her acquaintance with the joys of a summer spent in her own country, the first in years. Miss Lawrence is shown here not as the "Girl of the Golden West," one of her favorite rôles, but as the typical American summer girl.

Mrs. Herman Lewis will direct the concert tour of Miss Lawrence during the coming season.

ZIEGLER INSTITUTE OPENING

Faculty Members Explain Work of School at Student Gathering

The Ziegler Institute of Normal Singing, of which Mme. Anna E. Ziegler is the director, had its informal opening (for students only) at the school in the Metropolitan Opera House Building on Wednesday afternoon, Sept. 15. Here the students for the coming season and the teachers of the Institute were brought together, that they might hear the plans for the coming school year.

Mme. Ziegler, who takes personal charge of each singing voice, outlined the school's routine. She set a high ideal before the students. She told of the work of the different students during the past season, many of whom are now appearing successfully in public, and she told others how much more was expected of them in this, their second year.

Mme. Ziegler will again give her

series of six lecture recitals on "The Truth About the Voice" throughout the country whenever her work will permit. Josef Pasternack, late conductor of the Metropolitan and Century Opera companies, will again have charge of the Institute's opera department, and he also addressed the students. He will conduct the orchestra at all of the regular operatic performances given in public by the students.

The musicianship class devoted to harmony, sight singing, piano, organ, etc., will again be taken care of by Frank Kasschau. He told the students what is required of a singer who tries for a church position. Helen Quest outlined the work of her dramatic department and of the plays she will give in public with her students, both those who are studying with a view to the dramatic and to the musical stage.

Teachers of the other departments explained their work, and the afternoon ended with music.

The formal opening of the school for the public takes place Monday evening, Oct. 4, when an interesting musical program will be given.

INNISFAIL QUARTET ACTIVE

Work Centers in San Francisco—War Benefit Concert

SAN FRANCISCO, Sept. 20.—The Innisfail Quartet, whose personnel includes Nikolai Sokoloff, first violin; Rudolph Ringwall, second violin; Alfred Gietzen, viola, and May Mukle, cello, is making its headquarters for the winter in this city. Success attended its recent appearances at the Exposition, large audiences being in every case the rule. The quartet's rehearsals here will be open to students of music anxious to familiarize themselves with chamber music.

The benefit concert for the soldiers blinded in the war, which these four artists gave in the Regent Theater, San Mateo, Cal., on Aug. 31, resulted in complete financial success, \$1,000 being sent to a hospital in France. The program contained quartets by Schumann and Mozart, and Tchaikowsky's Trio, Op. 50. The assisting artist was Mrs. John B. Casserly, pianist. The Exposition programs were exceedingly interesting, containing the Debussy and Ravel quartets, as well as three Idylls by Frank Bridge. A concert of Ivan S. Langstroth's compositions in the St. Francis Hotel, this city, on Sept. 2, enabled the quartet to reveal several interesting works of this resident composer.

The assisting artists were Ada Clement, pianist, and Robert de Bruce, baritone.

GRAINGER'S MUSIC SCHEDULED

Works to Be Performed Throughout This Country—Quick Sales

After the success achieved by Percy Grainger's compositions and folk music settings last season when performed by Walter Damrosch, Dr. Frank Damrosch, Ossip and Clara Gabrilowitsch, Frederick Stock, the Kneisel Quartet, as well as in the pianist-composer's own recitals, they have found their way into programs for the coming season throughout the country. Grainger's orchestral, choral and chamber works, song and piano pieces are conspicuous on programs and announcements from cities far apart.

EMMANUEL WAD'S TRIBUTE to the Stieff Piano



Chas. M. Stieff.

Baltimore
Gentlemen:

Having used the Stieff Piano for the past several years at the Peabody Conservatory and at my private studio, besides on my consent having it affords me the greatest pleasure to express to you the absolute satisfaction your instruments have given me.

The clearness of tone and the quality combined with such easy and responsive action makes it indeed a pleasure to play on them, that would appeal to any artist. I congratulate you on the making of such excellent instruments and I also turn over to you the many compliments I have received for the beauty of tone, which have generally been commented on by my audiences.

Yours very sincerely

Emmanuel Wad
Peabody Institute, Baltimore Sept 14, 1915.

There has been a run on the American (Schirmer) edition of several of Mr. Grainger's works since they appeared last spring. During the first three months of this edition unusual sales were recorded. Close upon 4000 copies of the pianoforte version of "Shepherd's Hey" were bought, while of the universally popular "Mock Morris Dance," in its various arrangements, some 15,000 copies were disposed of during this brief period. Though they appeared somewhat later, "Irish Tune from County Derry," "Molly on the Shore," "I'm Seventeen Come Sunday" and "Willow, Willow," have all enjoyed relatively equally successful sales.

During the past year the European sales of Percy Grainger's compositions have more than doubled, despite the war. This is due not merely to the vogue of the young Australian's works in Great Britain, but also largely to their popularity in Holland, Spain, Denmark and Norway, where they have been extremely

successful when introduced by Willem Mengelberg, Fernandez Arbos, Johan Halvorsen and other famous musicians. Nevertheless, Mr. Grainger has suffered keenly on account of the war, for nowhere had his compositions been received with greater enthusiasm than in Berlin, Leipsic, Cologne, Frankfurt, Mainz and elsewhere in Germany when conducted by Dr. Richard Strauss, Fritz Steinbach and others in the year preceding the war.

Matzenauer and Ferrari-Fontana Return to New York

Just returned from their summer home in Schraon Lake in the Adirondacks, Mme. Margarete Matzenauer and her husband, Edoardo Sig. Ferrari-Fontana, and their two-year-old daughter are now in New York. This artist pair have arranged to locate their new home at Ninety-fourth Street, just east of Fifth Avenue.



Belle GOTTSCHALK
LYRIC SOPRANO
Season 1915-16

With Boston Opera Co.

Management:
ANTONIA SAWYER, Aeolian Hall, New York

EDNA DUNHAM SOPRANO

Management: Music League of America, AEOLIAN HALL, NEW YORK



VICTOR BOSHKO

BOSHKO
SEASON 1915-16
Management, R. E. Johnston, 1451 Broadway, New York

NATHAN HARTLEY



ARTHUR D. WOODRUFF
TEACHER of SINGING

Conductor of University Glee Club, New York
Orpheus Club, Philadelphia
Lyric Club, Newark
Orange Musical Art, Orange, N. J.,
etc., etc.

Mr. Woodruff has for many years taught with notable success. He has been in the field for more than thirty years and has maintained his position in the front rank of American vocal instructors.

Studios: 171 West 57th Street, New York

LAETA HARTLEY PIANISTE
Exclusive Management:
WALTER ANDERSON
171 W. 57th St. New York

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Upholding an Artistic Reputation

To the Editor of MUSICAL AMERICA:

Artistic reputation is a product of white paper, printer's ink and ability. Sometimes the most indispensable of these three are the first two. For the great majority of theater, opera and concert goers believe that a singer is good, or a play is excellent, because they repeatedly have been told so through the advertising columns of the public prints, on glowing posters or in the thousand and one ways employed by advertising experts.

Of course, the public knows—in a more or less definite way—when a voice, or an actor pleases it. But so susceptible is the human brain to suggestion that the reports emphasized in the "advance notices" and in the carefully planned campaign "stick" more or less tenaciously—as a fixed idea. Such is the wonderful potency of suggestion—of the mental portrait of printed words—created by advertising.

In no business or profession in the world is publicity so essential, so indispensable, as in the opera, concert and theatrical fields. Black ink is transmuted by the alchemy of the printing press into gold and bank-notes. Thousands of artists are indebted to it for a very large measure of their success. Without it, they would be poor indeed.

For instance, it is within the strongest bounds of probability that there are to-

day at least 1500 singers in the world (to name merely one class of artists) who, if they were to be brought incognito for an audition upon the stage of the Metropolitan, La Scala or Covent Garden, and there required to sing for an impresario or a director, would fail ignominiously to secure an engagement or perhaps even a chance to sing second parts. Why is this? What would happen to cause this lamentable fall from grace on the part of artists, some of whom may be the musical idols of two continents?

Simply this: They would be obliged to depend upon their own endeavors, they would have to "deliver the goods" without the hypnotic influence which years of mental suggestion—instituted by judicious advertising—have created for them.

They would be stripped of their glittering robes of natural or artificial interest. Their past triumphs, or their dresses and jewels, their amours, their Pomeranians or their titles of nobility would be as though they never had been. But let it be whispered that this is Mme. Blank, known on four continents as a great prima donna, or as one of the world's most distinguished interpreters of Wagner, and immediately impresario or critic hears with new ears—with senses sharpened by the vivid power of imagination. The glorious mantle that publicity has created now covers all inadequacies and deficiencies.

And this is one of the grim jests in the singer's or actor's career. It takes years of advertising and successes to create a reputation—and then the artist must frequently live upon it.

A recent conversation with one of the best known singers in the Metropolitan illustrates this. He confided to me rather bitterly that to make a reputation took twenty-five of the best years of his life. Now that he has it, almost his entire time and thought and much of his income are spent in upholding it. Now he receives fifteen hundred dollars a week. Then he received thirty-five to fifty dollars a week. Musically, his is now a poorer voice, but from a box office viewpoint it is fourteen hundred and fifty dollars better than it was when it was infinitely superior. The difference lies in the accumulated value of twenty-five consecutive years of advertising.

One of the most famous baritones in Italy said to me: "Twenty years ago, when I had a voice, I had no reputation. Now I have a reputation, but I have no voice. The same people who refused to listen to me in my prime, when I needed them, now bore me to death with their importunities, when I do not need them."

A man or woman may be a superb artist, but as a general thing the public does not realize it, unless informed of the fact, perhaps indirectly, through the august authority of a well advertised name. For instance, a few years ago a magnificent singer appeared as *Canio* in "Pagliacci" in the Chicago Auditorium. As a joke on the critics and some of his friends in the audience, he sang also, in his most finished style, the part of the *Harlequin* (which is sung back of the scenes). The newspapers next morning gave fulsome praise to the *Canio*, but criticized most unmercifully the *Harlequin*. They did not know that the great tenor himself had sung both parts. The artist's adventure into the rôle of clown did not have the support of his reputation. Hence the "roast."

UMBERTO SORRENTINO.

New York, Sept. 25, 1915.

A Way to Advance the Interests of the American Singer

To the Editor of MUSICAL AMERICA:

During some of my spare moments this summer I have been making a special study of the records of the different singers of the world, and naturally have been greatly interested in those of American-born singers. I have devised a method of interesting my friends and pupils in obtaining an acquaintance with American voices. Beginning the campaign with records by George Hamlin, for tenor, and Herbert Witherspoon, for basso, I have requested them to ask to hear records by these two gentlemen, and in this way to influence the managers of the stores dealing in records to specialize a little along this line. Thus may be

awakened an interest in the American singer, to whom we certainly owe our support. I have found, unfortunately, that the usual way in these stores is to cater to the few most advertised singers of foreign birth as the "best sellers."

Witherspoon's enunciation both in English and German to me is the height of excellence. Of course, I had heard him sing German as the *King* in "Lohengrin," and so had learned to admire his splendid voice before hearing any of his records. Hamlin's was a new voice to me and I heard records sung by him that I had previously heard by familiar voices (both in the records and in person). The American tenor's singing of the "Siciliana" from "Cavalleria" was the most beautiful record of this popular number that I have ever heard, even comparing it with those made by the supposed "bigger" singers who come to our shores. One of my friends remarked, after hearing this record, "Why, he sings with all of that fervor and pathos that you hear in the deeply impassioned Italian voice!"

Now, why shouldn't we help swell the funds of our own singers by buying their records, helping them to receive the royalties that are justly and rightfully their due as a reward for their faithful toil and study? This is not meant as a "boycott" of our foreign brethren and sisters (as our colored citizens would say), but to forward the cause of "America for Americans," as a pledge of our sincere faith in the abilities of our countrymen.

Very sincerely,

JOHN PROCTOR MILLS.

Montgomery, Ala., Sept. 19, 1915.

From an Admirer of Miss Farrar

To the Editor of MUSICAL AMERICA:

I have read with great interest in the last issue of MUSICAL AMERICA the letter

headed "Geraldine Farrar's Friends Are Dismayed, Shocked and Grieved." I do not quite understand Mrs. D. Allusioned's point of view. I also read in the *Tribune* about Miss Farrar (the interview to which she referred.) Although I do agree that some of it was "silly" and in the "worst possible taste," I think that Mrs. D. Allusioned should remember that many things one reads in the newspapers are rather exaggerated.

I have read many interviews with artists, and I think I can say that many of the things said about them are untrue. It is rather interesting for the readers of the newspapers—who believe all they read—to learn all about a singer's personal feelings. I should very much doubt whether the singer would tell her intimate friends some of the things one reads in many of these interviews, but so it goes.

Mrs. D. Allusioned also speaks of Miss Farrar's "repeated insistence" that one cannot be a great artist and a mother, too. She also says that what Miss Farrar has said ("It cannot be done, and is not done") is meant as a slur for Mme. Homer and Mme. Matzenauer, who are great artists as well as mothers.

That I think is a little unjust. If Mrs. D. Allusioned will think a moment, she will surely realize that it is easier to fill the contralto's place than the soprano's at the Metropolitan.

Mme. Homer has sung *Suzuki* in "Madama Butterfly" many times there, but I have seen her place filled with no trouble. But if Miss Farrar (I am using the names of these artists as examples simply because I have been speaking of them, but this might apply to any soprano or contralto) should have to stay home because of the babies who might be ill, what would happen to the rôle of *Madama Butterfly*, or the *Goose Girl*, or any of the others.

I am an ardent admirer of Miss Farrar, and I hate to see injustice done to her by any one who has not taken into consideration the possibility of newspaper exaggeration.

If Mrs. D. Allusioned will take notice, she will never read such things in the

[Continued on next page]



Lucy Gates

Coloratura Soprano

Receives high praise from a well known New York Critic

"The singing of Lucy Gates deserves a paragraph all its own, for this was virtually the first New York appearance of a girl, who, it is said, defied the edict of the Kaiser by returning to America. Miss Gates did some coloratura singing which made even the Metropolitan stars sit up and take notice. She has a remarkable range, going several notes above high C without difficulty, and her technical equipment is quite astonishing. Best of all, Miss Gates has the kind of personality that 'gets across' and makes everything she does seem interesting. Unquestionably she is a singer with a future."

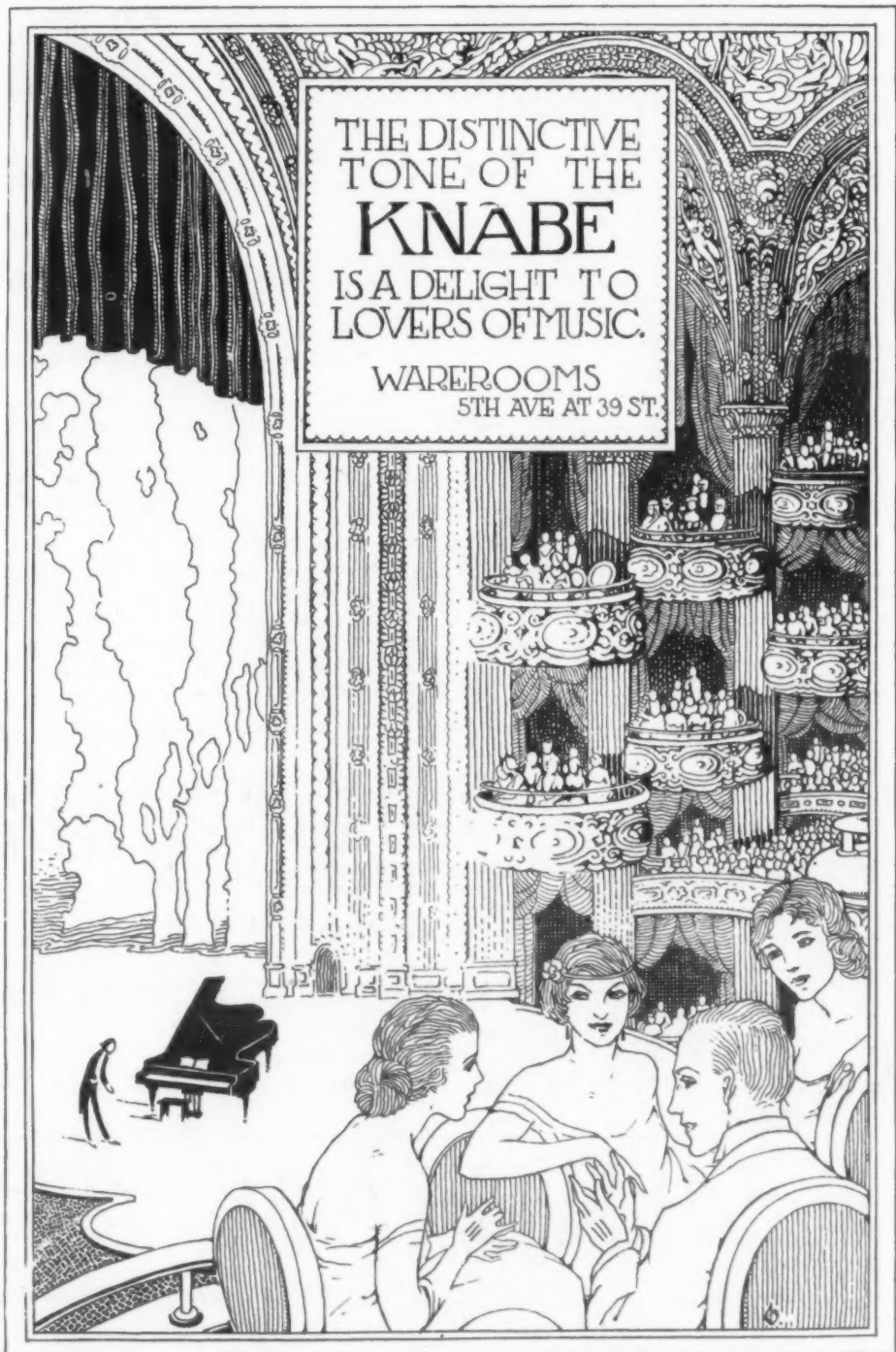
The above was written by Sigmund Spaeth, the musical critic of the New York *EVENING MAIL*, and published in their issue of Dec. 9, 1914.

"Miss Gates is an established success."

Exclusive management

FOSTER & DAVID,

500 Fifth Avenue, New York.



THE DISTINCTIVE
TONE OF THE
KNABE
IS A DELIGHT TO
LOVERS OF MUSIC.

WAREROOMS
5TH AVE AT 39 ST.

SASCHA JACOBSEN

VIOLINIST

"Mr. Jacobsen is without question one of the foremost exponents of his instrument." NEW YORKER HEROLD.
Exclusive Direction: Musicians' Concert Management, Inc.
29 East 48th St., New York.

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

interviews that appear in MUSICAL AMERICA simply because that prints what is true.

ROSE LILLAS VILLON.
Shore Road, Sound Beach, Conn., Sept. 20, 1915.

Agrees with Farrar Views on Matrimony for Artists

To the Editor of MUSICAL AMERICA:

I read in last issue of MUSICAL AMERICA what Mrs. D. Illusioned said about Geraldine Farrar. If I may be allowed I should like to use her expression concerning it. I consider what she said "silly" and in the "worst possible taste." Can any woman surely think differently about the artist and mother than Miss Farrar does? How can a real artist do both successfully? Perhaps Mrs. D. Illusioned will think I also mean a slur to the two great artists she mentioned, but if she will think for one moment she will realize both are contraltos and there is a vast difference between a contralto and a soprano, but the voice has nothing to do with the case. Either the home or the artist's work must be shirked.

Suppose one of the artist's children fell ill, but on that night she must appear at the opera house. Which must go?

Mme. Homer is a great artist, and I understand a beautiful mother, but for months at a time we do not see her or hear her sing. I am surprised that any one could feel the way Mrs. D. Illusioned feels about it. Surely she must want artists that one may see all the time, and without any household matters to interfere. Suppose all of the singers were to marry and have homes and children to look after, as they naturally would, what would become of the opera? For they would have to stay at home sometimes, just as the other singers do that are married.

I would like to say Mrs. D. Illusioned cannot be an admirer of the great singers if she thinks it makes no difference whether they are married or not, especially when it interferes so much with their careers.

MAUD LASH MILLARD.
Port Chester, N. Y., Sept. 20, 1915.

Lament's Fremstad's Absence from Metropolitan

To the Editor of MUSICAL AMERICA:

There seems to be much speculation in musical circles as to whether German opera will be given at the Metropolitan this season. I think lovers of German music should concern themselves not only with that question, but also with the question of adequate presentation. To think that we have in our midst the greatest Wagnerian dramatic soprano of the age in the person of Olive Fremstad and then that we must submit to sopranos who are good, but not great.

For the past ten years we have enjoyed Mme. Fremstad's portrayals of Wagner's heroines, have watched them develop until they reached the heights of sublime poetry; and now when they reached those heights we must do without them. Is there no way by which the many lovers of Mme. Fremstad's great art could again see and hear her at the Metropolitan? Another winter without her seems almost unendurable.

Yours truly,
CLARA NICHOLS.

New York, Sept. 26, 1915.

Might Spend the Million on Subsidies for Gifted Composers

To the Editor of MUSICAL AMERICA:

Upon reading your "Open Forum" for the last few weeks I have been surprised to observe that an avalanche of replies has not been evoked by Caroline Lathrop Howard's letter in the issue of Sept. 11, headed "A Million for Musicians; How Can It Best Be Spent." I fancy the answer lies in the fact that the writer presumably stated a mere hypothetical question. If she had announced that there was really a fund of a million dollars to be spent for musicians, a horde of the latter would doubtless have rushed forward with suggestions for its expenditure, not forgetting to give the names and addresses of those to whom it would do the most good.

As it is, I fear this vision of the million is a rhetorical mirage, which only dazzles the eyes of the needy musicians and leaves them no richer than before. Who knows, however? If some one should come forward with a sufficiently plausible plan for benefiting musicians, perhaps some philanthropist might be induced to part with the required million—or a small segment of it.

Might not a certain portion of this sum bring substantial returns if employed as a subsidy to aid really gifted composers in their hours of financial stress? We cry out against the writing of "pot-boilers," but what is the poor, struggling composer going to do? We know that, for the budding creative genius, the better the music, the lower the pay. Thus, if he is going to live at all, he must keep the pot boiling by writing music that will bring a good price. This, perchance, corrodes his finer creative sensibilities and takes his time from more worthy composition. Or, perhaps, he resorts to "hack work," arranging, copying, the dull routine of teaching, etc., which drag him down in body and spirit.

Here is where our subsidy comes in. Could we not give this potential master of music financial aid in working out his destiny—a modest allowance for living expenses, perhaps a subsidy for the publishing of his compositions in the higher forms, or even for the engaging of performers to bring his music before the public?

Now, all we have to do is to find the kindly disposed philanthropist—which is difficult—and the geniuses worthy of such aid—which is more difficult. And then when we have made it easy for the genius to accomplish his mission in life, how are we to know that we have not made it too easy for him—that he will not "lie down on his oars," as it were, and become sluggish in the influence of too much pampering? In other words, may we not have removed from him the healthy stimulus of sheer necessity which has spurred so many great masters in the past?

And now it seems that I have built up a case, only to demolish it again!

Very truly yours,
KARL SHERMAN.

New York, Sept. 27, 1915.

"Unreservedly, Campanari"

To the Editor of MUSICAL AMERICA:

Your splendid publication has brought new and interesting thoughts to Mich-

FREDERICK W. WODELL

Has taught singing in Boston more than twenty years. SPECIALIZES IN SINGING IN ENGLISH—ORATORIO—CONCERT—CHURCH. List of PROFESSIONAL PUPILS on application.

Pierce Bldg., Copley Sq., Boston.

igan. Who is the greatest baritone? Speaking for a large number of Michigan people, I say, unreservedly, Campanari. His wonderful *bel canto* style, his matchless *legato*, his perfectly even scale, his ringing high tones, his deep real tones in the lower part of his voice, his pianissimo, his perfect phrasing, his musicianship, make him the greatest *bel canto* baritone.

We are so used lately to hear the rhythm of an aria ruined by senseless dwelling on certain spectacular tones by baritones, that all sense of fitness is spoiled. Campanari never spoiled the rhythm of a song. He was and is too great a musician. And when, at a remarkable fee, we were fortunate enough to have him sing at the university, we felt we had made a telling stroke indeed. So here's to the world's greatest music paper, MUSICAL AMERICA, and to the world greatest *bel canto* baritone, Campanari.

(Student) ALFRED BARGETROM.
Ann Arbor, Mich., Sept. 10, 1915.

Resents Musical Union's War on Use of Orphan Asylum Bands

To the Editor of MUSICAL AMERICA:

I noticed a protest in several of last week's papers against the use of orphan asylum bands in the Coney Island Mardi Gras. They were instigated by the New York and Brooklyn Federation of Musicians, Local No. 41.

I, myself, am a member of that union; but am also a believer in encouraging band and orchestra experience among our children. In the end, they are the ones who will take our places in the years to come.

Therefore, why should these children be deprived of playing in public, by a union which only has a selfish motive in endeavoring to prohibit our young people from gaining the essential experience of performing in public.

The Mardi Gras Committee should be congratulated in giving the children the opportunity instead of being condemned. Incidentally, I should like to state that the Hebrew Orphan Asylum Band is a better organization than many professional bands.

One paper says that the heads of families pay taxes to keep up the homes. That is very true, but some day these taxpayers are going to be too old to play, and the younger generation will take their places. If they deprive the children now of getting band experience, what poor musicians they will be in the future.

The taxpayers should exercise their rights in the curtailment of certain extravagances of the city government, and should let our children alone if they cannot help them. As a musician, I am proud of the work that is being done for the children in music by these excellent organizations. They should be represented at every large public event.

Sincerely,
ALEX. M. JARECKIE, Mus. Bac.
New York, Sept. 23, 1915.

Would Have Been a "Nay Voter"

To the Editor of MUSICAL AMERICA:

I have just read the correspondence in your Open Forum between Mr. Albert Morgan of Chicago, and "An Aye Voter" in respect to the unanimity of the adoption of Dr. Muckey's "Principles of Voice Production" by the voice conference at the N. Y. S. M. T. convention last June.

As to whether the adoption of these principles was made unanimous I know not, having been obliged to leave the meeting before the final vote. But there had been so much opposition in the dis-

cussion that I was surprised to learn the next evening of their adoption.

It is true that *les absents ont tort*, but, having been absent when the vote was taken on Principles XIV, XV and XVI, (2), I want to say that had I been present I would have been a very audible (elevated soft palate!!!) "nay voter." And I shall always teach the contrary of what is advanced in certain phrases of the above Principles, relative to resonance, as well as in part of Principle XXI.

GEORGE E. SHEA.

New York, Sept. 21, 1915.

Wants List of Songs for Teaching

To the Editor of MUSICAL AMERICA:

You always seem so willing in your MUSICAL AMERICA to help the young singers and the students. May I suggest something that will be of great benefit to them?

I am so often asked by young teachers and students (singers) for a list of the best songs to use. It would be such a great help to so many if you would publish a list of about fifty songs, arias, etc., the best for study and use. Such a list for each voice, soprano, contralto, tenor and baritone, made by yourself or some of the leading music critics would be of untold value, as I find so few of the voice teachers through the country have much of a list of songs to use.

You are to be complimented on your "Open Forum," as many interesting subjects come up in it.

Sincerely,

O. HEYWOOD WINTERS.

Seattle, Wash., Sept. 20, 1915.

[It would be difficult, indeed, to compile a list of fifty songs and arias for study purposes, which would suit each specific case. The individual teacher or student may perhaps make up his own list more satisfactorily, choosing from the collections of various publishers. Data as to American songs may be gleaned from the lists of "Compositions by Americans Which Are Worthy of Recognition," which appear from time to time in the columns of this paper.—Ed., MUSICAL AMERICA.]

Young Composer Seeks Recognition

To the Editor of MUSICAL AMERICA:

Will you please give me a list of publishers who would be interested in compositions for voice and piano. I believe you gave such a list some months ago; if so, in what issue? Further, where could I obtain the addresses of singers to whom to submit copies of my songs; and what other way do you suggest for a young composer to win the recognition which he needs to justify, before others who do not understand, his years of effort?

Yours very truly,

FERDINAND KUEHN.

Baltimore, Sept. 13, 1915.

[In the "Open Forum" department of MUSICAL AMERICA, on July 3, there appeared a list of prominent American publishers. The advertising columns of MUSICAL AMERICA ought to serve as a guide in securing a list of singers such as you require.—Ed., MUSICAL AMERICA.]

Election of Hertz Merely Returning Compliment to Germany


To the Editor of MUSICAL AMERICA:

In answer to the statement of Mr. Victor Herbert and the comment of Mr. John McGhie, I beg to suggest that very likely Mr. Hadley considers the appointment of Mr. Hertz as his successor a return of compliments for the courtesy shown him in Germany, for Mr. Hadley was never given greater opportunities than in Berlin, Munich and Cologne.

Yours truly,

PAULINE FLEISHMAN.

Greystone-on-Hudson, Sept. 25, 1915.



Dr. William C.
CARL
Director of the

**GUILMANT
ORGAN SCHOOL**

Four Free Scholarships
Examination Oct. 1, 1915.

Students Aided in Securing
Positions

Twenty-five now in prominent
New York Churches

SEND FOR CATALOGUE

44 W. 12th Street, New York

FRANK G. DOSSERT

Scholarship Given by the German Ambassador, Count von Bernstorff



National Theatre of Havana (Cuba) SEASON 1915
Criticism of the Leading Soprano

CLAUDIA MUZIO

El Mundo, Habana, May 3, 1915.

OPERA "TOSCA"

Claudia Muzio renewed the demonstration of enthusiasm with which she was received at the first night's interpretation of *Tosca*. In the "Vissi d'Arte" she was extremely great, and in the episode of Scarpia's death she revealed a fine artistic temperament.

Available for Opera or Concerts

MANAGEMENT CAENSEL & JONES, Mollan Hall, N. Y.

VOCAL INSTRUCTION

1204-5 Carnegie Hall, New York

Telephone 737 Circle

Clubs' Duty to Young Artists

Through the Words of an Imaginary Club-President the Writer Makes His Presentation of a Subject Which Is Most Real and Vital to the Furthering of the Cause of American Musicians

By CONSTANTIN VON STERNBERG

[Mr. von Sternberg is a noted American pedagogue and President of the Sternberg School of Music, Philadelphia]

[Before the Ladies' Music Club, in a city of from twenty-five to fifty thousand souls, a young and quite unknown pianist is engaged to play a recital. It is preceded by a business meeting of the club, at the end of which the president is supposed to address the following remarks to the members.]

BEFORE we adjourn I wish to say that a great and, in a way, unusual pleasure is in store for us to-night. We shall hear a recital by Mr. B., a young and very able artist, who stands at the threshold of, what his master predicts to be, a brilliant career. I have no intention to eulogize him in advance. His artistry will speak for itself. But it might interest you as members of our club to know how his engagement for this evening came about, especially so because there is, besides the musical, something of human interest involved.

Not from "Soul-less Bureau"

Mr. B. was engaged neither through a soul-less bureau nor through a business minded manager, who usually appreciates in his artists only their drawing power. Mr. B. is a pupil of a master teacher well known on both sides of the ocean, Mr. A., who not only is an American citizen but lives and works here for the musical progress of our country. He makes it a condition to his tutelage that his professional pupils shall not play in public until he sets them free to do so. I had

recently occasion to visit this great teacher who, at the end of my interview, frankly asked me to engage Mr. B. for a recital. He stakes his reputation upon Mr. B.'s ability, which is a better moral guarantee than an agent or business manager could give us. Mr. B. is himself an American. This is all I have to say of the young artist and I can now turn to our side of the engagement.

We have lately been somewhat overfed with celebrities from Europe; we feel as if our vocabulary of praise showed signs of exhaustion. Some of them have given us great treats and keen delights, for which we all feel deeply grateful, but whether we enjoyed the gifts of every one of them; whether in several cases their reputations did or did not overbalance their actual ability, I leave to you to decide for yourself. Be this, however, as it may, I feel that we ought not to confine the work of our club to the coddling of such men and women as can well afford to dispense with our coddling and with our modest engagements. Let agents and managers attend to the exploiting of the reputations of these celebrities and let us look upon our mission in a higher, less commercial and more ethical light. Let us see to it, when the present celebrities retire, that they be replaced by those whom we now regard as the rising generation and that our indifference may not dwarf the development of the young generation.

Our Own Business First

While I fully understand that art is not bounded by geographical or political lines and while I am quite aware of it that there is in art an altitude above and beyond mere racial or national feeling, I believe nevertheless that within certain limits an artist born and trained under the influences of American life, when he reaches his artistic maturity, will respond to our feelings in many delicate ways which are closed to the foreign artist—closed, at least, until he has learned to understand us as well as he expects us to understand him. I am not afflicted with any blatancy of patriotism; I say these things merely from the simple principle that every nation must attend to its own business first.

It is not my intention to convert our club into an artistic kindergarten, but neither do I think that we are just to

our obligation toward the art divine if we close our doors to those whose talent—perhaps genius—needs only the sunshine of encouragement to reach its full bloom.

Merely a Date

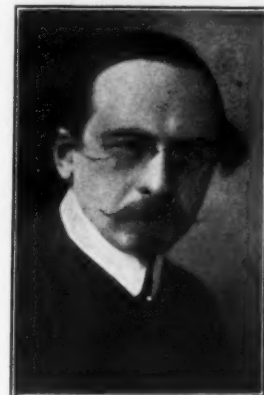
It has often struck me that the celebrities regard their visit in our city as a "date in their tour." They come, do their work and do it well, of course; they endure our adulation, receive their fee, make themselves more or less agreeable and leave us, perhaps never to return. They do not look upon our engagement as an event in their lives; for their other engagements they do not depend upon the impression they made here; besides, their fame and recognized ability make their success rather a matter of course.

With our guest of this evening it is somewhat different. His wings, held hitherto in check by his master, he feels that the long coveted moment has arrived to spread them out to their full length and power, to carry him to any height to which his artistic fancy may soar. His beloved master has set him free, free,

free—and he feels the indescribable joy that, at last, his own master conferred the degree of "artist" upon him; "artist," with all the freedom the term implies; with all the responsibility of this freedom. If on one side his youth should preclude that profound depth which the experiences of maturer years alone can give to an artist, he brings us in exchange the freshness, the exuberance and the glorious enthusiasm of his youth which—if I recall to my mind the matter-of-fact interpretations we heard from one of the celebrities—is a very fair exchange.

Some day in the future, when our young friend has reached the enviable goal of fame and fortune, we shall remember with pride that the friendly attitude of our club has provided him with one of the first stepping stones and I feel quite certain that such an impression in this early part of his career will not be forgotten by him either, no matter how high he may rise in the world of art.

And now, ladies and gentlemen, we will receive our guest, with serious attention and with a sympathetic predisposition.



HENIOT LEVY

CONCERT PIANIST

"The selection by the Thomas Orchestra management of a resident pianist as soloist at yesterday's matinee was amply justified by the results. Henriot Levy, who has gained distinction as a Chopin interpreter, displayed many admirable qualities of technic and musicianship."—Glenn Dillard Gunn, in Chicago Tribune.

Address Henriot Levy, Kimball Hall, Chicago

MME. HARRIET A. STRAKOSCH

THE STRAKOSCH VOCAL STUDIOS

VOICE PLACING — REPERTOIRE

METROPOLITAN OPERA HOUSE BUILDING, 1425 BROADWAY, NEW YORK

Phone, Bryant 1274

SUITE 17

ALFRED D. SHAW

TENOR

CONCERT

ORATORIO

ADDRESS: 23 West 42nd STREET

NEW YORK



CARL H.

Mme. SCHNABEL

TOLLEFSEN

VIOLINIST

PIANIST

TOLLEFSEN TRIO

Address 1166 Forty-fifth St.

Brooklyn, N. Y.



KATHERINE LINCOLN

Teacher of Singing

33 West 67 St., NEW YORK
(Fri., Sat. and Mon.)

514 Pierce Bldg., BOSTON
(Tues., Wed. and Thurs.)

INSTITUTE OF MUSICAL ART

OF THE CITY OF NEW YORK

Frank Damrosch Director. An endowed school of music. The only school of its kind in America. The Operatic Department affiliated with the Metropolitan Opera House.

Address, Box 22, 120 Claremont Avenue

MARIAN VERYL

LYRIC SOPRANO

OPERA — CONCERT — RECITAL
SEASON 1915-1916

Exclusive management Miss Annie Friedberg, Metropolitan Opera House Bldg., 1425 Broadway, New York

FLORENCE MULFORD

CONTRALTO

Concert — Recital — Oratorio
Haensel & Jones, Aeolian Hall, N. Y.

Granberry Piano School George Folsom Granberry, Director
Instruction in All Grades
Interpretation. Normal Methods. The Faelten System. Address: Carnegie Hall, New York

YEATMAN GRIFFITH

Teacher of Florence Macbeth and many other prominent artists and teachers.
STUDIOS: 318 W. 82d St., New York. Tel. 8587 Schuyler

WALLINGFORD RIEGGER

Theory and Composition

Uhlandstrasse 13, Würzburg, Bavaria.
Conductor at the Würzburg Municipal Opera.

Rain Song

By CARL HAHN

Composer of 'Tis All That I Can Say, Sleepytown, and other successful songs.

Published by

THE JOHN CHURCH CO.
39 West 32d St. New York

Byford Ryan

THREE YEARS LEADING TENOR
OPERA COMIQUE, BERLIN

VOCAL STUDIO

28 West 63d Street New York

LUCILE

ORRELL

'CELLIST

Management, R. E. JOHNSTON
1451 Broadway New York City



RODERICK WHITE

PHILIP JAMES
COMPOSER
INSTRUCTION IN THEORY,
COMPOSITION AND PIANO
Studio, No. 24 Carnegie Hall, N. Y.

ALICE NIELSEN

Prima Donna Soprano

IN SONG RECITALS

Five months Chautauqua tour of South and West begins in April, 1915

Assisted by
KARIL HAVLICEK, violinist
WM. REDDICK, pianist
Personal Management

CHARLES L. WAGNER

Commercial Trust Building
41st Street and Broadway NEW YORK
Steinway Piano used

ADELA BOWNE

Soprano

Concert
Oratorio
Opera

Personal Representatives:

FOSTER & FOSTER
25 West 42nd St. New York

JULIA CLAUSSEN Mezzo Soprano

Available Festivals, Concerts, Entire Season 1915-1916. Exclusive Management: ALMA VOEDISCH, 3941 Rokeby St., Chicago

War Will Bring Relief from Hyper-aesthetic in Composition

Such Is the Belief of Hans Merx, the "Lieder" Singer, Who Feels that a Beneficial Effect of Conflict Will Be Reaction from Modernism in Art—Composers Must Now Express Elemental Emotions

HANS MERX, whose recent programs of war songs, new compositions obtained by him in Europe, have attracted much attention, foresees a radical change in the spirit and substance of music and declares that at least one beneficial effect of the great war will be the reaction from modernism in art. The *Lieder* singer was found at his studio in the Metropolitan Opera Building examining a number of new songs.

"The strong beauty and rugged charm of these new war songs," he said, "many of which I have been the first singer now in America to obtain, herald the return to music of a more substantial and higher inspirational nature," declared Mr. Merx. "War has brought us face to face with the elementary forces of life, and this means reaction from modernism in music and health to all forms of art composition."

Tales Half Told

"We have been suffering from the hyper-aesthetic in music. A large percentage of writers have been wildly searching for a new expression—new musical meanings—and in their neuropathic dissonances fundamental principles have been overlooked, to the peril of art. Their writings have been cramped and artificial; instead of conveying a message from the soul in terms best understood, they have departed from established forms. Instead of being ingenious they have been perverse. The product of the impressionist is a tale half told and

therefore has no permanent value. Because Venus de Milo was found minus a part of her body we should not accept her



Hans Merx, Prominent "Lieder" Singer, Who Has Been Singing Programs of New War Songs

in her present plight as a model for future art. There can be only one Venus di Milo.

"War, as the strongest expression of elementary force, confronts us with stern reality and quickens in us those primary emotions indispensable to good music. By it we are led back to truer perceptions and truer portrayals. The day of the impressionist is spent and the fields where he has sown will soon become barren. Imagine a Cubist painting hung to-day at the Dresden Art Gallery or at the Malkasten in Düsseldorf. Do you suppose it would attract a single spectator? As for the exploitation of unsound musical theories and monstrous forms of expression such as the so-called modernists have employed, this will cease to be even good advertising. It never was art. To depart from the common plane of understanding is unesthetic, and art is inseparable from the science of good taste.

Power of Primary Emotions

"Already we have witnessed the new influence in these war compositions, which, without departing from established theories, have no stale qualities. In them is a rejuvenating power that comes directly from the world-wide awakening of primary emotions, and they

themselves will afford inspiration to a host of other writers. The war will not mean a return to Beethoven but a rehabilitation of harmonic principles as coming from the heart, and it will prove for all time that metaphysics can play no part in music.

"Not only in music of a martial nature will the new inspiration be felt, but in all branches of composition. The seriousness of the hour acts toward the overthrow of ragtime, and light opera will doubtless develop better themes, perhaps approaching nearer to grand opera than ever before. Who can say that midway between these two forms will not be found the long-hoped-for American grand opera? With its tremendous and far-reaching dramatic forces war will unquestionably provide masterpieces of unexcelled worth for the grand opera stage.

Enter a Somber Note

From this fountain will flow sad melodies destined always to bring tears wherever music is heard. An unfamiliar somber note will enter into the harmonies of French and German writers, and even the stern Russian will respond. In the folk song will find vent emotions deep and yet simple; to this species of composition many writers will turn, for its inspirational value is paramount in the language of music. I believe that a great era for the folk song is upon us. You remember that Schubert's success is due largely to the inspiration of folk songs, upon which many of his classics are based.

"In the passing of the modernist let us say that he should not be condemned for his purpose, his effort to find a new language and to avoid the commonplace, but cajoled in his failure to express something tangible. The mistake was in the contents, where all stress and cleverness were spent in an elaborate and tricky form. It was not spontaneous—it was not from the heart. He strove to create a problem rather than portray a primary emotion, such as love, hatred, pride or joy. His works bore no soothing dissolution, they were not truly satisfying, for they were messages vague and meaningless—curiosities for jaded senses. These same composers will revert to the folk song for their inspiration, and that

form of writing so long in the background will become first honored by the followers of music.

"As a result of this terrible struggle new standards of valuation will arise to be cherished through succeeding ages. The pulse of music, the only universal language, is already responding to the heart beat of conflict. Out of the tempest will come new lights and shadows of musical understanding, and in the sunlight of surer terms and fairer estimates we will bid welcome to better music, appreciated not merely by an esoteric few but by all who are attuned to the highest precepts of the art."

G. C. T.

Carl Hahn to Conduct New York Arion Society Concert

Carl Hahn, composer and conductor, who was for a number of years identified with leading choruses and orchestras in Texas and who is at present active in New York musical affairs, was elected on Tuesday night of last week to conduct the first concert this season of the New York Arion. Richard Trunk, the regular conductor of the Arion, is in Germany, and it has been impossible for him to arrange to come to this country.

Tanara Opens Classes in New Studio

Fernando Tanara, the distinguished voice teacher, has returned to New York from a summer at Westport, N. Y., in the Adirondacks, where he conducted a limited number of classes. Mr. Tanara has moved his studio from the Hotel Ansonia and has taken a large house at 256 West Seventy-fourth Street, where he will continue to teach and coach artists beginning on Oct. 1. One of Mr. Tanara's artist-pupils, Philip Bennyan, will make his New York debut at Aeolian Hall in October.

Mrs. Beach to Assist in San Francisco Premiere of Her Quintet

Mrs. H. H. A. Beach will be the soloist at the concert of the Quintet Club of San Francisco on Oct. 28. With the American composer at the piano, the club will perform her Quintet, for piano and strings, for the first time in San Francisco.

THE CONCERT DIRECTION FOR NEW ENGLAND

Mr. W. R. MACDONALD
(of former Boston Opera Co.)
STEINERT HALL, 162 Boylston St.
BOSTON, MASS.

Now Booking
For Season 1915-16
CONCERTS, MUSICALES,
RECITALS, PRIVATE ENGAGEMENTS

William S. Brady

TEACHER OF SINGING
Studio: 154 West 72nd Street
New York
TELEPHONE COLUMBUS 1311

STULTS
MONICA GRAHAM Soprano
WALTER ALLEN Bass
CONCERTS - ORATORIOS
JOINT RECITALS
Mgt. Mrs. Herman Lewis, 402 Madison Ave.,
Cor. Forty-seventh St., New York. Phone
Murray Hill 2890 and Murray Hill 4058.

VERA CURTIS

Soprano
C/O METROPOLITAN OPERA CO.

PAUL DUFALT

TENOR
Address, 339 W. 23rd St., New York City
Telephone 7731 Chelsea

RUTH DEYO

Planist
TOURING AMERICA
SEASON 1914-1915
Address, care of Musical America,
505 5th Ave., New York

STOESSEL
Violinist
Sole assistant with Prof. Willy Hess in Berlin
NOW TEACHING IN BOSTON
131 Newbury Street

ARTHUR WILSON

Voice Builder and Teacher of Singing
88 Gainsborough St., BOSTON

GERTRUDE HOLT

SOPRANO—Concert and Recital
Address: 260 Clark Road, BROOKLINE, MASS.

WELDON HUNT
BARITONE
Teacher of CAROLINA WHITE, Prima Donna
Soprano of Chicago-Philadelphia Opera Co.
Studio, Steinert Building BOSTON, MASS.

For the Season 1915-16—

MR. VIVIAN GOSNELL

The Distinguished English Bass-Baritone
in a tour of song recitals.

Among the few English-speaking singers who really understand the art of *Lieder* singing, Mr. Vivian Gosnell deserves to take a high rank.—The London Globe, May 27, 1914.

Concert Direction M. H. Hanson, 437 Fifth Ave., N. Y.

GLENN DILLARD GUNN

PIANIST

Management: CHARLES L. WAGNER
1451 BROADWAY, NEW YORK CITY

MADAME BOTTERO

DRAMATIC SOPRANO

Management: FOSTER & DAVID, NEW YORK
Vocal Studio: 81 PARK ST., BROOKLINE, MASS.

THE WITEK-MALKIN TRIO

ANTON WITEK The Great Bohemian Violin Virtuoso and Concert master of Boston Symphony
MRS. VITA WITEK Famous Berlin Pianist
JOSEPH MALKIN Greatest Russian Cellist
Solo, Cellist of Boston Symphony
Available for Recitals of Solos, Joint and Chamber Music
Represented by MAX O. KUNZE :: :: :: Symphony Hall, BOSTON, MASS.

HELEN ALLEN HUNT

CONTRALTO SOLOIST AND TEACHER
STUDIO: 509 Pierce Bldg., Boston, Mass.

HARRIOT EUDORA BARROWS

SOPRANO TEACHES AT 609 PIERCE BUILDING, BOSTON, MASS.

MR. & MRS. ARTHUR J. HUBBARD VOCAL INSTRUCTION
246 Huntington Ave. BOSTON, MASS.

THEODORE SCHROEDER VOCAL STUDIO

295 Huntington Avenue Monthly Pupils' Recitals—Artists' Receptions—Prospectus on Request
Interpretation Diction Technique BOSTON

GERMANY HONORS COMPOSER OF HER FAMOUS ANTHEM

Occurrence of Karl Wilhelm's Centenary This Year Regarded as Particularly Opportune—"Wacht am Rhein" Its Author's One Great Inspiration—Ferdinand Hummel Celebrates a Dual Anniversary—New Patriotic Music Heard in Berlin Concert for War Charity

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, W. 30, Sept. 4, 1915.

PRESENT conditions make it peculiarly opportune for Germany to celebrate the 100th anniversary of the birth of Karl Wilhelm, the composer of the unforgettable "Wacht am Rhein." Born on Sept. 5, 1815, Karl Wilhelm became in 1854 the director of the Krefelder Singverein, a more or less mediocre singing society, and certainly would never have become conspicuous had he not had the one solitary inspiration. During the war of 1870-71, Wilhelm saw his "Wacht am Rhein" rise to a fame to which he himself had never dared to aspire. An honorary stipend of 3000 marks was conferred upon him, which, however, he was not able to enjoy for very long. For on Aug. 26, 1873, he died in his birthplace, Schmalkalden.

On Sept. 6 Ferdinand Hummel, the widely known German composer, will celebrate the sixtieth anniversary of his birth and the fiftieth anniversary of the beginning of his career as musician. Hummel is a native of Berlin. At the age of ten, he was accounted a "prodigy" and went on tour as a harpist, receiving a royal stipend. From 1868 to 1871, he was a student at the famous Kullack Academy and later became a pupil of Kiel and Bargiel at the Royal High

School for Music. Thereafter, he became an unusually prolific composer. Opus after opus appeared—piano, chamber and choral music being followed by operatic writing, especially in the form of one-act operas. He has shown a decided predilection for the three-part female chorus, with solo. He is a pronounced adherent of the older school, shunning modern tendencies, not so much with the fanaticism of the hide-bound conservative, as with sheer contentment with the attainments of the past. Herr Hummel has the title of Royal Music Director and Professor and conducts all incidental music at the Royal Theater in Berlin.

A Notable Patriotic Concert

Last Friday saw a monster charity concert in the Philharmonie for the supply of gifts to soldiers in the coming winter campaign. Professor Stange conducted the Philharmonic Orchestra. It is regrettable that such a concert as this should have been opened with a song of hate against the enemies of Germany from the pen of Major Guido von Gillhausen. This was offset by the following number, an overture for organ by Mozart, written in the style of Handel and superbly played by Professor Irrgang. Herr Bischoff of the Royal Opera sang a number of Loewe ballads with intensity of expression and dramatic feeling, very ably accompanied by Karl Stabernack. There followed the "Meistersinger" Vorspiel splendidly played by the Philharmonic Orchestra, after which Herr Bischoff was again heard in "Wotan's Abschied," which is one of his best numbers.

After this came a song of defiance by Major von Gillhausen for a male chorus of 500 voices, supplied exclusively by the soldiers of the Third Regiment of Infantry Guards, all in their field gray uniforms. In conclusion there was heard another novelty, also from the pen of Major von Gillhausen—a cantata for male chorus and orchestra, entitled "Die deutsche Veste," in which the composer has successfully interwoven his expressive battle and victory motive with the choral "Ein feste Burg" and the Haydn hymn, "Deutschland, Deutschland über Alles." Furthermore, the work contained an effective violin solo, exquisitely played by Concertmaster Thornberg, terminating with this solo in combina-

tion with the chorus in a mighty chord in E with the words, "Gott schütze das Reich!" ("God Save the Empire!"). A lottery for charitable purposes followed the musical program.

Speaking of "monster" concerts, London probably still holds the record of the longest concert, with the longest program, that was ever given. It was in February of 1869 that a concert took place in London, the program of which comprised the Overture to "The Thieving Magpie" and long selections from "Athalia," "Messiah," "Creation," "Elijah" and Rossini's "Stabat Mater" and "Moses in Egypt." This constituted the first part of the program. The second part was made up of a lengthy recitation of the "Robin" and numerous melodramatic numbers. And in the third and last part of the program were twenty-nine ballads for solo voices and chorus.

Examination of Teachers

The *Allgemeine Musik-Zeitung* has circulated the question of whether it would be advisable to subject music teachers to a State examination. As was to be expected, opinions have differed greatly. However, I am inclined to believe that the most interesting answer has been that of the nestor of music critics of Berlin, Otto Lessmann, who to-day is seventy-one years of age and still very active as a musical scribe. Lessmann contends that "even one answering all the requirements prescribed for pedagogues by law may not necessarily be an able teacher;" that "the talent for instructing is a gift of nature and that one having fulfilled all requirements but lacking that gift would remain but a good mechanic at the best." However, Lessmann concedes that the creation of chambers of music would be desirable and that, with the aid of these associations, a board of examiners could be appointed, consisting of several professional musicians and a representative of the educational board, and the candidate given the opportunity to prove his knowledge of the subject in which he desires to instruct and his ability to instruct elementary and advanced pupils.

It has been announced that Richard Strauss's latest creation, the "Alpen Symphonie," is to be brought out under the personal direction of the composer in Berlin during October, and that this premiere is to take place in the Philharmonie, with the orchestra of the Dresden Court Opera assisting. Why? Strauss conducts the symphony concerts of the Berlin Royal Opera Orchestra, given for the widow and pension fund of the orchestra—and a better orchestra is not readily found. But Strauss is a business man. If he agreed to give his "Alpen Symphonie" a first hearing in the Royal Opera concerts, he would not get a cent for that performance, as all the money would flow into the coffers of the widow and pension fund. As for the Philharmonic Orchestra, it is perhaps not large enough to suit the requirements of the score. For we hear that the musical equipment for this symphony is to surpass everything Strauss has ever before brought out. Which is saying considerable.

O. P. JACOB.

Oscar Seagle's Pupils Join in Concert for Benefit of Hospital

The pupils of Oscar Seagle recently gave a concert in Ticonderoga for the benefit of Moses Hospital. Mrs. Ruth Kingsbury Townsend, mezzo soprano, de-

lighted her audience with her interpretation of German *lieder* and the coloratura work of Lucy Call was also especially well received. Harold Van Duzee, tenor, and Juliette Griffith, soprano, the former in French and the latter in English songs, likewise gave great pleasure to their hearers. Two duets of exceptional beauty, one by Jean de Neville, were charmingly sung by Elise Hasbrouck, soprano, and Mildred Langtry, contralto.

Among the recent visitors at the Seagle Colony at Hague-on-Lake George were Mr. and Mrs. Edward Horsman, Mrs. J. B. Thayer and Colonel Raybaud of Argentine Republic.

RICHARD BIGGS

KEYS
Concert Organist

Available for
Recitals
in
Colleges,
Churches
and
Concert-Halls
SEASON
1915-16
SOLOIST
San Francisco
and
San Diego
Expositions



Cincinnati Times-Star: "His program, which was a very comprehensive one, was well rendered, showing perfect mastery over the organ."

Address: 131 Clinton St., Brooklyn, N. Y.

M. E. NIESSEN-STONE

Formerly with the Metropolitan and Boston Opera Companies, and Nine Years Leading Teacher at the Institute of Musical Art, New York. Announces the Opening of her Private Classes on October 1st, 1915.

ADDRESS: 151 W. 72nd ST., NEW YORK. Tel. 9619 Columbus

CLARA CLEMENS— GABRIŁÓWITSCH

Contralto

In America 1915-16

Management - - Loudon Charlton

REINALD WERRENATH

On tour with Geraldine Farrar
October, November and January
Season 1915-16

MANAGEMENT—WOLFSOHN MUSICAL BUREAU



LORENE ROGERS *Soprano*

Available for Concert and Recital

ADDRESS: 206 WEST 71st ST., NEW YORK Tel. Col. 4311

THE ZIEGLER INSTITUTE OF NORMAL SINGING

ANNA E. ZIEGLER, Director

reopened for Private Instruction and Voice Diagnosis on Sept. 1
Regular classes begin October 1st. Enrollment at any time.

METROPOLITAN OPERA HOUSE BUILDING
1425 BROADWAY Tel. Bryant 5554 NEW YORK

SAMAROFF

PIANIST

Season 1916-1917
Now Booking

Wolfsohn Musical Bureau
1 West 34th St. NEW YORK

Nevada VAN DER VEER

MEZZO-CONTRALTO

Oratorio—Concerts—Recitals.

Individually and jointly
Management: LOUDON CHARLTON, Carnegie Hall, New York

Reed MILLER

TENOR

MME.
CARRIE

BRIDEWELL

Celebrated
CONTRALTO

Management, G. Dexter Richardson,
501 Fifth Avenue, New York

INTERIOR CHANGES EFFECTED BY METROPOLITAN DURING SUMMER

Opera Institution Acquires Part of Big Interborough Car Barn as Storehouse for Scenery and Properties—New Electric Wiring and Boiler System Installed—Auditorium Boarded over During Vacation Period and Converted into Workshop for Technical Department—Difficult Task of Box Office Men

JUST how unlike itself the Metropolitan Opera House can be during its vacation season is well illustrated by an inquiry made the other day by a woman at the box-office window. This woman was apparently a South American, judging by her looks and her accent. She came suddenly before the vision of

There is a date at which notice of intention to renew must be in, a period of extension for this, a date by which payments must be made, an extension of this, and then a date after which unrenewed seats are placed on general sale. The subscription department must keep track of all these matters, and finally must send out the tickets themselves.

Box Office Intricacies

The percentage of unrenewed subscriptions is very low, as any one who tries to subscribe for the first time will realize. Favorite seats are held in one family many years, and when for any reason the owners cannot continue themselves in possession the subscription is "willed" to some friend or relative. Oftentimes the seats are carried in the name of a person who has not used them for some time, but the subscription man, not being a clairvoyant, has no means of knowing this, and it increases his difficulties.

When the period for considering new subscriptions arrives, scores of persons descend upon the box office and endeavor to show reasons why they should get certain seats. Weird are the stories they tell, but the subscription man must smile and be amiable.

But there are those in the Opera House who are even more active in the summer time than the box-office men. The members of the technical department are among them. The Metropolitan is the only theatrical institution which employs its stage men twelve months in the year. They receive a salary for that time and each of them is paid during the period of a month's vacation.

Siedle's Splendid Department

This is one of the reasons why the stage business moves so smoothly at the Metropolitan. It is as true of Edward Siedle, the technical director, as it is of the chiefs of the various subordinate departments and the men who work the lights and the scenery, that they could direct and set the scenes blindfolded, so long have they been working on the Opera House stage and so thoroughly have they become used to its routine.

The public probably does not realize that the Metropolitan has a vastly more difficult stage problem than any other theater of the country. At the Metropolitan a different work is given at each performance, and for this reason the material cannot be stored on the stage between performances, as it is in other theaters. The technical department there is confronted with the task of hauling an entire production from the storehouse and setting it up at each performance, then hauling it back to make room for another. Thus a dependable staff is absolutely essential.

Build Big Platform

These men have just as important, if not perhaps as spectacular, work to do in the off season. As soon as the company's property is brought back to New York after the tour to Atlanta, they begin. First a huge platform is built over the entire first floor of the house, raised



—PHOTO BY MISHKIN.

John Brown, Business Comptroller of the Metropolitan, Who Is in Executive Charge of the Opera House During the Summer Months

Treasurer Earle Lewis in his cage, and in a soft, hesitating voice she asked:

"When-a weel the cathedral be o-pen?"

There is at least one person, however, who thinks that the opera house is not so tremendously different from its state when the stars are there. She came to the box-office window during the last week in August and said, without a quiver in her voice:

"I want two good seats for next Saturday night."

Busy with Subscriptions

During the summer time the subscription department, which centers around the box office, has its hardest work, relates the *New York Times*. There are several thousand seats, each of which is held by a different person at each of the five performances every week that constitute the regular subscription series. During the summer each of the seat holders must be communicated with, so that the renewals may be arranged.



Grace Hamilton Morrey

A pianist of superlative style, with a technique and memory that are born of temperament alone. A great future awaits this artist who is rich in brilliant achievements, and is temperamentally — musically — and personally endowed with remarkable gifts and charm.

From
Official Announcement
Columbus Oratorio
Society

The J. N. Robins Piano Co., Columbus, Ohio.

Until last summer when I visited the factories of THE A. B. CHASE PIANO CO., in Norwalk, Ohio, I had no realization of the fact that such magnificent pianos were being made there.

It was to me a real musical discovery.

The A. B. CHASE grands are, in every essential detail, miracles of artistic piano construction and reveal a tone of distinctive and flute-like beauty.

The pianissimo possibilities are of unusual fineness and quality, yet these pianos possess the clear, brilliant resonance and splendid volume which characterizes the ideal concert instrument.

It is a privilege, as well as a pleasure, to present this evidence of my great admiration for the A. B. CHASE pianos, and especially for the wonderful concert grand which I have chosen as the medium for the expression of my musical art at the Columbus May Festival Concerts, May 3rd and 5th.

Very sincerely yours,

Grace Hamilton Morrey

188 W. 10th Avenue, Columbus, Ohio.

Send for Booklet, "Authoritative Opinions Concerning
The A. B. Chase Concert Grand"

The A. B. Chase Company, Norwalk, Ohio

a little over the tops of the parquet seats and a little above the stage height where it meets the apron, in order to make it level where it meets the top of the slope at the back of the parquet.

Then enormous curtains are hung from the family circle rail to the platform all around. They are to keep dust and dirt from being blown about the house, and the space they inclose in the form of a great horseshoe is the workshop where the technical department carries on its activities.

Everywhere are men busy with hammers, saws, great strips of wood, frames and painted canvas from the size of small set pieces to back drops that cover the whole rear of the stage. Here all the scenery that is to be used during the coming season is gone over and put right. In the first place, there is repairing and remaking of old scenery.

Getting Scenery Ready

One of the most important tasks is getting ready the scenery for an opera that is to be new in the repertoire. Most of the Metropolitan's new scenery is painted abroad from models made to the measurements of the stage. But this arrives here in the form of canvas on rolls. It must all be mounted on wooden framework, and this work is done in the Opera House in summer.

To mount an entire operatic production is no small work. After all the framework has been made and the painted canvas secured to it, the supports constructed, such solid pieces as stairways, etc., made, and the completed product fitted in smallest detail to the stage, the whole thing is carefully photographed.

The company has detailed photographs of every scene used there in recent years, and a thorough record and description of each piece used in every scene. If it became necessary this method would be the best for rapid duplication of any of the scenes.

The careful record of all the pieces of scenery and properties in each sense is also necessary because of the company's method of keeping its productions in storehouses. When the director announces his program of operas for the week a chart is immediately made up by the technical department showing just what will be needed and where it may be found.

There are six storehouses in the city, all located on the West Side. A few

weeks ago contracts were entered into with the Interborough Company whereby a large part of one of its car barns became an opera storehouse in place of one that had to be vacated. The new storehouse will be the best the company has because of the space acquired and the large interior driveways and elevator.

Certain other activities that are unromantic in themselves but important in the upkeep of the house have been going on during the summer months. House Superintendent Hugh Brown has had every bit of electric wiring outside the stage ripped out and replaced with a more modern system. The old wiring, though perfectly safe, was put in before the present-day improvements were even thought of. It has been replaced this summer with the latest devices.

General Refurbishing

The public will not know anything about that. They will not know either of a new boiler system installed, nor will such things interest them as the taking up and refurbishing of carpets, seats and fixtures.

While General Director Gatti-Casazza and members of his artistic staff are carrying on the affairs of the company from temporary headquarters in Europe, and the Board of Directors does not meet regularly the man in charge of the Opera House is John Brown, the business controller. Mr. Brown occupies his regular offices on the Thirty-ninth Street side of the building, where he shares the floor of one dressing room, sacred to the use of Caruso. His summer work is also strictly practical. For he and his assistants are getting ready to give the right answer to the one question which will be asked when everybody gets back to start the season of opera giving: "Is everything ready?"

After-School Violin Classes Established in Schenectady, N. Y.

SCHENECTADY, N. Y., Sept. 20.—After-school violin classes are to be started in the Schenectady schools under the direction of Herbert Blair, superintendent of schools, and Inez Field Damon, supervisor of music. The plan, which has been successfully introduced in New York City under the auspices of the public schools, provides for instruction by competent teachers to classes of about twenty children.

VERA BARSTOW
Mgt. M. H. HANSON
435 5th Ave., N. Y.
Recitals
in New York,
Boston, Philadelphia
and Pittsburgh this Season
VIOLINIST

BOURSTIN
VIOLINIST
Exclusive Management:
HAENSEL & JONES
Aeolian Hall, N. Y.

"A Real Dramatic Soprano"

VANDA CHRISTONE

Sole Direction:
MARC LAGEN—New York

MRS. DOROTHEA H.

MANSFIELD
SOPRANO

CHURCH SYNAGOGUE
Tel: 1813 Audubon Address: 130 Wadsworth Ave.
736 Audubon New York City

Arthur Nevin

Composer and Teacher of Theory
PROFESSOR OF MUSIC, School of Fine Arts,
University of Kansas, Lawrence, Kansas

BIANCA RANDALL

SOPRANO
CONCERTS COSTUME REGITALS
Personal Representative, H. E. Reynolds
510 West 123d St. New York City

ERNEST CARTER

Composer-Conductor

Residence Studio, 150 West 58th Street
Telephone 2499 Columbus New York



D. O. U. G. L. A. S. POWELL
Teacher of Singing
TONE SPECIALIST

Correct Breathing, Voice Building,
and Coaching in Oratorio,
Concert and Opera Repertoire.
VOICE TRIAL FREE

Studios
16 East 45th St.
Phone Murray Hill 8693

JULIA ALLEN

SOPRANO

having returned from operatic successes abroad is
now available for concert and opera engagements.
325 W. 93rd St., New York Phone 6860 River

**CONSERVATORY OF
CHICAGO**

WALTON PERKINS, Pres.

Auditorium Building, Chicago



SOUSA AND HIS BAND

"Heard the World
Around"

OFFICE, 1 WEST 34th STREET
Telephone 6128 Gaeley

FRANCES NASH

PIANIST

Management: Evelyn Hopper
2589 Spaulding St. Omaha, Nebr.

**GEORGE
ROBERTS**

Pianist—Accompanist

Address care MUSICAL AMERICA, 505 Fifth Ave., New York



**JULES
FALK**
Violinist

Management: Wolfsohn Musical
Bureau, New York
C. Hollander Falk, Personal Rep-
resentative, 96 Fifth Avenue,
New York

JOSEPH E. SCHUËCKER

CONCERT HARPIST

Instructor of Harp at Carnegie Institute of
Technology, Pittsburgh, Pa.
"Private Master-Class"

THE TIME TO STUDY DICTION

Beautiful Speech Should Be Developed if Possible before the
Age for Taking Singing Lessons—Tongue Must Be Trained
in Enunciation so that It Does Not Interfere with Adjust-
ment of the Vocal Organ

By MAY LAIRD BROWN

MUSIC critics of the present day recognize three aspects of the singer's art—three sides upon which judgment is invited: tone, diction, and interpretation, and the general public also criticizes, though often unconsciously, from this triple standpoint. Within the musical profession it is universally admitted that for an artistic performance a perfect balance of these elements is required; but vocal teachers seem as yet undecided regarding the exact relation of diction to tone, and therefore disagree as to the point at which students should undertake the study of diction.

There are still surviving a few of the old school who assume that good tone production will in time induce good diction; but most authorities frankly recognize that singing is—from the technical standpoint—a dual art, a combination of tone and word production, involving the action of two different mechanisms which must be separately trained in order to offer the minimum of interference and the maximum of assistance to each other.

When to Begin

This recognition does not settle the question as to when the study of diction should be begun. One of New York's prominent vocal teachers is of the opinion that the voice must first be "placed," and states that three necessities of such "placing" are breath control, perfect attack and legato, and throat freedom. The pupil must be able to sing "on the breath" before even enunciation can be profitably considered. Many who agree with this contention conclude that if the training of the speech mechanism is necessary, then it logically follows that such training should be undertaken as soon as the pupil is ready to sing words. Unfortunately it is often assumed that the speech mechanism only needs to be taught to execute the unaccustomed motions of a foreign tongue, and that students will be able to sing in their own language as soon as the fundamentals of tone production have been mastered.

Superficially considered, this is a reasonable assumption, and it expresses what ought to be the fact. If the organs of speech were properly trained in childhood or early youth (as they should be), then a teacher having "placed" the voice would only need to coordinate the two perfect processes, and good singing, within the limitations of the student's artistic culture, would result.

Our Sluggish Speech

As a matter of fact not one vocal student in five hundred has ever been taught to enunciate distinctly, much less pronounce with either correctness or refinement our beautiful English language. The sluggish tongue executes a slow and clumsy consonant which interrupts the flow of tone, while the untrained ear of the average student is unaware of the crudity of vowel sounds, and the young aspirant for a singer's career has never stopped to consider the interdependence of the vocal and speech mechanisms or their true relation. Therefore when students who have learned to vocalize with a good quality of tone on one or more vowels attempt their first songs, the legato is hopelessly interrupted by the movements of the speech apparatus, which in its sudden insistence is very likely to overthrow the carefully acquired attack and breath control, giving teacher and pupil the discouraged conviction that much of their work must be done over again.

The two simplest reasons for this are: First, the tongue is attached to the larynx at the back, and must be trained to confine the process of pronunciation to the front and leave the back relaxed and free, in order not to interfere with the adjustment of the vocal organ. It has always interfered in speech, but our ears are so accustomed to the un-

melodious speech tones of most Americans that little has been thought of the matter. Second, certain consonants and consonant combinations, such as B, P, F, V, SH, etc., interrupt either partially or entirely the flow of the voice through the mouth. The student must be trained to utilize the stream of overtone generated in the upper head cavities which passes through the nose. This stream is small compared with the mouth tone, but is sufficient to successfully bridge over the interruptions of the consonants and preserve the even flow of legato singing. In speaking, few have considered the wonderful possibilities of the overtones, but we are gradually awakening to the ugliness of our staccato utterances.

Not Exclamatory Delivery

Beautiful speech, besides delicate enunciation and an accurate differentiation of vowels, requires, no less than singing, a perfect breath control, attack and legato rather than exclamatory delivery. All this should be developed if possible before the age for taking singing lessons. But at whatever time the work of diction is taken up it will begin at once to remove many so-called "vocal defects" and obstructions, and so facilitate the efforts of vocal teacher and student. Most singers will agree with the expressed opinion of the teacher already quoted when she says that true voice placing involves, in addition to breath control and adjustment of the instrument, "adjustment of the resonators." Every musical sound starting in the larynx is immediately re-sounded in the cavities of the head and face mask, and further reinforced by resonance generated in the mouth and throat. Generalizing, it may be said that the carrying power of the voice depends upon the head and nasal resonance while the beauty and color of the tone are the result of proper management of the resonance of the mouth and throat.

The mouth is rightly regarded as one of the most important resonators, and the size and shape of its opening are continually changed by the processes of speech. If the tongue is stiff, and its movements inexact or awkward, then it pulls upon the larynx, as already explained, and disturbs simultaneously the focus of the mouth resonance, scattering or distorting the vowel vibrations. It is rarely possible for the vocal teacher to "place" the voice, according to the quoted specifications, without the co-operation of the diction teacher, since the adjustment of one at least of the important resonators depends upon the retaining of the tongue.

Distract Attention

It may be reasonably objected that technical preoccupation in so many directions would unduly distract the pupil's attention from the main issue, and that since the tongue is attached to the vocal organ its training would involve a period of stiffness quite as detrimental to the tone as its untaught clumsiness. It is replied that the stiffness of attention passes off after a few days, and the correct movements in a very short time become subconscious and automatic. It is also suggested that pupils who speak badly undo in daily chatter half of the good vocal habits which they are striving so conscientiously to acquire.

Therefore, until the vocal instructor pronounces the student ready to sing words the needful mechanical work of diction might be carried on in the speaking voice, which has been so completely dissociated in the student's mind from the principles of singing that it could easily continue so until the psychological moment of application. When the coordination of the two processes is really effected, then only is their real relation recognized, and then is appreciated the true meaning of the rather sweeping generalization of the old Italian master, who said: *Chi sa parlare e respirare, sa cantare* (he who knows how to speak and how to breathe knows how to sing).

EVA MYLOTT

Australian Contralto

Address: 174 W. 76th St. New York City

MAXIMILIAN

Concerts

PILZER

VIOLINIST

Recitals

RESIDENCE AND STUDIO: 260 WEST 57th STREET

Phone Circle 2249



**ALBERTA
CARINA**

LEADING SOPRANO:

Opera Comique, Berlin
Royal Opera, Brussels
Royal Opera, Amsterdam

In America, Season 1915-16
for Concerts and Recitals

Personal Representative

WILHELM AUGSTEIN

1425 Broadway, New York

GEORGE H.

MADISON

Concert BASS Oratorio

Management CHAS. PRESCOTT POORE
70 Fifth Avenue, New York

Walter Henry Hall

Professor of Choral Music
Columbia University

ADDRESS

49 Claremont Ave., New York City

JONÁS

Celebrated Piano Virtuoso and Pedagogue of Berlin. Now in NEW YORK
43 West 92nd St. Tel. Riverside 8217

CHARLES GILBERT

SPROSS

PIANIST-ACCOMPANIST
COMPOSER

Address: 38 W. 129th Street, NEW YORK

MARGARET

HARRISON

Soprano

15 East 10th Street New York

VICTOR HARRIS

TEACHER OF SINGING

In all its branches

THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus



ALEXANDER

BLOCH
VIOLINIST

Management
FOSTER & DAVID,
500 Fifth Ave., New York.

**ADELAIDE
GESCHIEDT**

Instructor of "Miller Vocal Art-Science"

THE NEW SCHOOL OF VOICE DEVELOPMENT

Studios 817-834 Carnegie Hall, New York Tel. 1350 Columbus

FRANCIS ROGERS

BARITONE—Recital, Oratorio, Concert

Management:

LOUDON CHARLTON Carnegie Hall
Also a few serious pupils at his residence-studio.
115 East 53rd Street New York City



HENRI

BARRON
TENOR

Opera, Oratorio, Concert, Recital

602 West 139th St.
New York City.
Tel. 797 Audubon

THIS TRADE MARK

IN THE
IRON PLATE
OF A PIANO

Guarantees at least
that the maker
uses the highest
possible grade of
plates that money
can buy.



O. S. KELLY CO.
SPRINGFIELD, OHIO

MINNA KAUFMANN OPENS NEW STUDIOS IN CARNEGIE HALL



Minna Kaufmann, the Soprano and Vocal Teacher

Mme. Minna Kaufmann, who is now securely established in New York as a concert soprano and teacher of singing, will return to the city this week to open new studios in 601-602 Carnegie Hall. Mme. Kaufmann spent the early part of her vacation in Belmar, N. J., and has lately been visiting in Pittsburgh, her former home.

A number of concert engagements has been arranged for Mme. Kaufmann this season.

School in Baltimore Suburb Opens Its First Season with Concert

BALTIMORE, Sept. 17.—The Suburban Music School, West Forest Park, Baltimore, began its initial season with a brilliant faculty recital given on Thursday evening, Sept. 16, at Ye Olde Towne Hall, Liberty Heights Avenue. An opening address was made by the superintendent of the school, Katharine T. Coan, who was

given hearty encouragement for projecting the plans of the school in this rapidly growing suburban section. The program was highly interesting and gave evidence that the members of the staff are capable young musicians whose efforts as instructors will, no doubt, prove of great value to this community. Esther M. Cutchin, Fredericka R. Perlman, pianists; Mary Bartol, soprano; Sadie Perlman, violinist; Helene J. Broemer, 'cellist, and Ruth M. Lemmert, teacher of eurhythmics, constitute the staff. After the concert Elizabeth Gminder directed the community singing, in which the entire audience heartily participated.

F. C. B.

Kneisel Quartet Outlines Season's Activities

After a summer spent in this country the members of the Kneisel Quartet are now assembled at Dr. Kneisel's home in Blue Hill, Me., where rehearsals for the season are in progress. They will return to New York early this month and their season opens Oct. 16, when they give their annual concert under the auspices of the People's Symphony Concerts. Other engagements in the vicinity, among which may be mentioned the beginning of their thirty-first year in Boston, will occupy them until the opening concert of their subscription series in Æolian Hall, after which they will leave for a two-weeks' tour of the West, as far as Duluth. The dates of their Æolian Hall concerts in New York are Nov. 9, Dec. 7, Jan. 11, Feb. 8 and March 7 and 21.

Katharine Goodson Shows Versatility in Choice of Concertos

Katharine Goodson, the noted English pianist, is to demonstrate her versatility this season by performing works of such different caliber as the concertos of Grieg in A Minor and Brahms in D Minor. Miss Goodson has had no less marked success with the Brahms than she always has had with the Grieg, which was the work which she played at her debut in this country with the Boston Symphony. Miss Goodson will be heard in the Brahms opus during the coming season with the Boston Symphony and in Detroit.

Indianapolis to Have String Quartet

A chamber music organization to be known as the Indianapolis String Quartet has been organized in Indianapolis, Ind. The organization has begun rehearsals and proposes to give a series of concerts during the coming season. The personnel is as follows: Gaylord Yost, first violin; Alfred Troemel, second violin; Carl Walger, viola, and Hayden Shepard, 'cello.

SUITE BY KRIENS LAVISHLY APPLAUDED IN SCHEVENINGEN



Photo by Aime Dupont.

Rhené Bâton, the Dutch Conductor (Above) and Christiaan Kriens, Whose Orchestral Suite, "En Bretagne," Was Played Under Rhené Bâton's Direction in Scheveningen This Summer

Christiaan Kriens, the conductor, composer and organist, returned to New York last week on the steamship Rotterdam from Holland, where he has spent the summer with his family. While there the famous Residentie Orchestra of ninety men, at Scheveningen, under the direction of Rhené Bâton, performed Mr. Kriens's suite for orchestra, "En Bretagne." The Scheveningen critics

were unanimous in their praise of the work and Mr. Kriens was forced to appear three times after the performance to acknowledge the applause.

BOOKS TOUR FOR BENNYAN

Ottokar Bartik Assumes Management of Young Operatic Baritone

Ottokar Bartik, the personal representative of Emmy Destinn, the distinguished soprano, made a hurried trip to New York last week. While in the city he heard the singing of Philip Bennyan, the talented baritone, and was so greatly impressed with Mr. Bennyan's work that he immediately made an arrangement to act as his personal representative and left on Wednesday for the West and South, where he contemplates booking an extensive tour for this artist.

Mr. Bennyan has appeared in leading operatic rôles in the important opera houses in Italy and made a noteworthy success last season with the Lombardi National Grand Opera Company, which gave a season on the Pacific Coast and throughout the Northwest. Mr. Bennyan will make his bow to a New York audience at Æolian Hall the early part of October. He is a pupil of Fernando Tanara, the distinguished New York voice teacher and coach.

Form Washington Heights Orchestra

The Washington Heights Symphony Orchestra, Albert Fortier, director, is a new organization formed to give concerts for schools and churches. The orchestra includes a number of former members of the Republican Guards Band of France. In cases where churches and schools cannot afford to pay for the music the orchestra announces that it will gladly give a concert free of charge. The secretary and managing director is James Mather.

Women's Orchestra Heard in Worcester

WORCESTER, MASS., Sept. 27.—Bancroft Woman's Orchestra, Hazel Dann, director, played the first of a trio of afternoon concerts yesterday. The fifteen numbers included "L'Arlésienne," Suite No. 1, Bizet; excerpts from "Madama Butterfly," Puccini, and a trio, Adagio, Op. 330, No. 2, Bohm. The orchestra responded to many encores. R. W. P.

MARGARET

H
E
L
L
A
R

SOPRANO
COSTUME
RECITALS

SEASON
1915-1916

NOW BOOKING

ADDRESS
Hotel Grenoble
New York



MAESTRO EMILIO A. ROXAS

THE NOTED ITALIAN
COACH and CONDUCTOR

Has, owing to the European War, transferred his activities to New York City and has opened his studios at

No. 206 West 71st Street,
NEW YORK

Tel. Columbus 4311

Among the celebrated artists who have coached with Maestro Roxas are:

GIOVANNI MARTINELLI, Tenor, LUCA BOTTA, Tenor,
Metropolitan Opera Co.



Katherine HEYMAN

After ten years of success abroad begins her

American Tour 1915-16 with the
SAINT-SAËNS CONCERT

At the PANAMA EXPOSITION, San Francisco

"She is a pianist without geographical or other limitations."
—San Francisco Chronicle, June 25.

"No words can express the utter delicacy, the satiny finish of her work."
—San Francisco Bulletin, June 26.

Management, LOUDON CHARLTON

Steinway Piano

HERBERT WITHERSPOON
BASSO, Metropolitan Opera Co.
Available for Concert, Oratorio, etc.
Management Wolfsohn Musical Bureau
1 West 34th Street, New York City
Studios: 148 West 72nd Street, New York City

Caryl Bensel

DRAMATIC SOPRANO

Costume Recitals that are different

A few resident pupils accepted

For terms, etc., apply to E. B. SMITH, Sec'y
248 West 103rd St., New York



ESTABLISHED 1857

PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

Recognized as the leading endowed Musical conservatory of the country

WILH. **AUGSTEIN** VOCAL TEACHER

STUDIO: METROPOLITAN OPERA HOUSE
1425 BROADWAY, NEW YORK

Exponent of the school of the late
FRANK KING CLARK

SHUMSKY-MARIO, Tenor VOICE CULTURE and ARTISTIC SINGING

Approved by Giulio and Tito Ricordi, Tamagno, Brogi, DeFalco, etc.

Russian, Italian, German and French Repertoire.

Studio, Metropolitan Opera House Building, 1425 Broadway, New York.

HAYWOOD Vocal and Operatic School

Frederick H. Haywood, Director. William Axt, Asst.
331 West End Avenue, New York City.

NINTH SEASON beginning SEPTEMBER 27th
Telephone Columbus 7276

FISCHER EVANS
Pianist Baritone

JOINT
RECITALS
Management
MR. IRIS
PENDLETON
Wichita,
Kansas

\$70,000 SEAT SALE FOR PHILADELPHIA ORCHESTRA

Subscription Reaches \$10,000 More Than at Corresponding Period Last Year—The Expenses Increased

PHILADELPHIA, Sept. 27.—The subscription sale of seats for the season of the Philadelphia Orchestra, which is to open Oct. 15, up to last Wednesday had totalled more than \$70,000, which is approximately \$10,000 more than for the corresponding period of last year. This increase, however, will just about take care of the greatly increased expenses for the season.

The season of 1914-15 cost the Orchestra Association \$200,000, and it is estimated that the expenses for 1915-16 will amount to about \$215,000. These additional expenses have been incurred in the matter of soloists, in the engaging of important new orchestral players and in the plans for the Mahler Symphony.

The organization of the three choruses for the Mahler Symphony, which will be given here for the first time in America next March, has been nearly completed. The orchestra chorus is still lacking in men's voices, and tenors and eight basses are required to complete the quota.

A. L. T.

Local Quartet of Women Engaged for Worcester Festival

WORCESTER, MASS., Sept. 25.—The festival committee to-day announced the engagement of a quartet of local church singers for an important but short quartet requiring women's voices in Pierné's "Children's Crusade." The quartet is selected from three local churches, the members being Minnie L. Sample, First Baptist Church, Mabel Brissette McGowan, First Unitarian Church, soprano; Edith Drescott Woodcock, First Unitarian Church, and Lotta M. Smith, First Universalist Church, contraltos.

R. W. P.



Photo by Matzene
As Brangaene

Eleonora de Cisneros

In America entire season 1915-1916
(Re-engaged Chicago Opera Company)

Concert for the Red Cross Society.
Havana, May 31, 1915.

These fragments sung by the magnificent Eleonora were a TRIUMPH OF ART, STYLE, AND SUPREME VOCALIZATION. She was intensely applauded—and obtained an ABSOLUTE TRIUMPH.

Conde Kostia in "La Lucha."

For Concert Engagements Apply
Mrs. Herman Lewis, 402 Madison Avenue
Cor. 47th St.

Evelyn Hopper, Omaha, Neb., Western Representative.
Telephones: Murray Hill 2890.
Murray Hill 4058.

A Course in the Study and Practice of Improvisation

A PREPARATION FOR WORTHY COMPOSITION AND A MEANS FOR OBTAINING GREATER MUSICAL EFFICIENCY
A PRACTICAL MUSICAL TRAINING BASED UPON ONE-THIRD KNOWLEDGE AND TWO-THIRDS PRACTICE

Class Lessons begin the week of Oct. 19. Send for Prospectus "A"

FREDERICK SCHLIEDER
Studio: 601 Madison Ave., New York

Season 1915-'16 BISPHAM AS BEETHOVEN

in the one-act play
"ADELAÏDE"
supported by a

SPECIALLY SELECTED COMPANY

Part II
BISPHAM AND COMPANY
in a

Miscellaneous Musical Programme
"THE REHEARSAL"

Special Matinees, Harris Theatre, New York,
Oct. 17, 21, 22, 25 and 26.

Management: R. E. Johnston, 1451 Broadway, New York



MCCORMACK ACCEPTS 30 OUT OF 500 SONGS

Such Is Percentage of Worthy Numbers Offered to Tenor—Translations of "Lieder" Classics

John McCormack, the noted tenor, opens his season's concert on Sunday night, Oct. 3, in Lowell, Mass. He has been engaged during the past month in arranging his programs for the coming season. At least 500 songs have been submitted to him during the past four or five months, and have arrived from all parts of the world (one having come from Tokio, Japan). Only about thirty of these have proved acceptable. He has secured some splendid translations of the works of Schumann, Schubert, Liszt, Tschaiakowsky, Bleichmann, Sjögren, Sinding and other noted foreign composers of classic songs. Some of these will be featured in all of his programs. The works of American composers will also be given a prominent position.

With the cooperation of some of the men and women who are actively engaged in the Irish literary and musical renaissance in Dublin and London, Mr. McCormack has added materially to his repertoire of old Irish folk songs. Some really wonderful arrangements by Sir Charles Villiers Stanford, Dr. Joyce, Alfred Mof-

fat, Herbert Hughes and Hamilton Harty, are included in the list, and while some of these old airs can be traced back to "the Golden Age," they will be entirely new to American audiences. Mr. McCormack has let it be known that the Broadway brand of so-called Irish music does not appeal to him.

Fritz Kreisler, the eminent Austrian violinist, whose activities have previously been confined to the domain of instrumental music, has been prompted to join the ranks of song composers through "his friendship for John McCormack as a man and admiration as an artist." It is quite possible that he will also play the rôle of accompanist when the famous tenor will sing a group of his songs in New York this season.

Donald McBeath, the Australian violinist, and Edwin Schneider, pianist, both of whom have become very popular with McCormack audiences throughout the country, will again appear as assisting artists.

Mr. McCormack will pay his first visit to the far South in December. Some of the cities in which he is booked to appear in that section are Fort Worth, Austin, Dallas, Houston and New Orleans.

Evan Williams Wins Laurels on Coast

The Wolfsohn Musical Bureau received telegraphic word on Tuesday of Evan Williams's success as a soloist in the San Francisco Autumn Festival.

DORA BECKER

VIOLINIST

Management, C. P. POORE, 70 FIFTH AVENUE, NEW YORK
Personal Address, 16 HEDDEN TERRACE, Newark, N. J. Telephone, 1139 Waverly

ANDRE TOURRET

Great French
Violinist

(By Courtesy of Senator and
Mrs. Wm. A. Clark)

To tour America in conjunction with

Camille Decreus
Superb French
Pianist

Management:
R. E. JOHNSTON, 1451 Broadway
New York City



GEORGE
RASELY
TENOR

Season 1915-1916

NOW
BOOKING

6 Newbury Street, - - Boston

EARL
CARTWRIGHT
BARITONE
112 West 47th Street, New York

NANA GENOVESE



Mezzo Soprano

Formerly of
MANHATTAN OPERA
COMPANY

Available for Concerts,
Opera, Recitals and
Musicales

Exclusive Management
ANNIE FRIEDBERG
Metropolitan Opera House Building
1425 BROADWAY,
NEW YORK

PHILIP BENNYAN

DISTINGUISHED OPERATIC BARITONE

TOUR NOW BOOKING SEASON 1915-16

Personal Representative: OTTOKAR BARTIK, 370 Lexington Avenue, New York



Hobart Weed

BUFFALO, N. Y., Sept. 24.—The death of Hobart Weed, which occurred yesterday, is widely regretted. Mr. Weed had lived somewhat more than the allotted three score and ten years and for five decades was one of the staunchest supporters of music in Buffalo. He gave his time, his money and his very fine



CINCINNATI SYMPHONY ORCHESTRA

Dr. Ernst Kunwald, Conductor

Season 1915-1916

Touring

November	February
Ohio	Michigan
January	March
Indiana and	Pennsylvania
Illinois	and New York

Engaged for the
Cincinnati
May Festival, 1916

For Available Dates:
Address Kline L. Roberts, Manager
12 Times-Star Bldg., Cincinnati

judgment to make Buffalo a music center and the growth and appreciation of music here can in no small degree be attributed to his influence.

From the inception of the Wagner festivals at Bayreuth, Mr. Weed was an enthusiastic admirer of that music. When the great Wagnerian singers Materna, Winkelmann and Scaria were in this country in 1882, he conceived and executed the plan to bring them to Buffalo for a music festival. He also brought Christine Nilsson, Emma Juch, Theodore Toedt and the Thomas Orchestra with them. In spite of the fact that there was an enormous expense account connected with this venture, a sum that totaled \$25,000, expenses were paid and a profit made.

During the years that have elapsed since that remarkable festival, Mr. Weed had been instrumental in bringing to Buffalo, the Theodore Thomas, the New York, Boston and the Pittsburgh Symphony orchestras, the Damrosch Opera Co. and such artists as Melba, Nordica, Sembrich, Schumann-Heink, Gadske and others. A great friendship existed between Mme. Schumann-Heink and Mr. Weed and some years ago when Mr. Weed was in mourning and did not attend public concerts, the great singer gave a program of some of Mr. Weed's favorite numbers in St. Paul's church for Mr. Weed and a few of his friends and it is said that she touched depths of emotion that these privileged few had never heard her touch before.

Another admirable trait in Mr. Weed's character was the kindly interest he took in young singers. He was ever appreciative of their merits and many a poor young singer here owes his or her start to his unfailing kindness and encouragement and frequently more substantial aid when it was needed.

For fifty years Mr. Weed was identified with the music at St. Paul's church and for many years and until his death was chairman of the music committee. He was the original president of the Buffalo Philharmonic Society and was its honorary president for the last two years. He played no instrument but in early life was a good singer. He built up and was the head of an extensive hardware business.

F. H. H.

C. Stanley Mackey

PHILADELPHIA, Sept. 27.—C. Stanley Mackey, for the last fifteen years a member of the Philadelphia Orchestra as tuba player, and leader of the Philadelphia Band, which for several years has given public concerts before thousands of people on the City Hall Plaza throughout the summer, died yesterday in the Hahnemann Hospital from a complication of diseases. He had been ill for only two weeks. He was operated on last Tuesday, and later blood-transfusion was resorted to in an effort to save his life. After Mr. Mackey concluded his present summer's engagement on the public plaza, he transferred his band to Woodside Park for the final week of the season at that Fairmount Park resort, closing his engagement there on Sept. 12. It was only a few days later that he was stricken with the illness which resulted fatally yesterday.

Mr. Mackey, of whom it may be said that he was not only one of the most capable and best known, but personally one of the most popular musicians in this

country, his genial nature and unaffected sincerity of manner attracting to him a multitude of friends, was educated at Girard College, in this city. Upon his graduation from that institution, he at once entered upon an active musical career, as a member of several bands. He became a member of the Philadelphia Orchestra upon its organization fifteen years ago, with Fritz Scheel, and remained as its tuba player under Carl Pohlig and Leopold Stokowski, being absent only during the season of 1904-5, when he was with John Philip Sousa during that bandmaster's tour of Europe. Mr. Mackey had acted as librarian of the local orchestra for the last eight years. In 1911 he was appointed musical instructor of Girard College, organizing and training among the students of the institution a band which is now considered one of the finest of its kind in existence. Before organizing the band which has been a feature of Philadelphia's summer life, on the City Hall plaza, Mr. Mackey was leader of the Municipal Band, resigning to form his own organization, which included several members of the Philadelphia Orchestra. At the close of the plaza concerts, in the fall of 1914, he was publicly presented with a gold medal, a tribute from many friends and admirers. Mr. Mackey, who was thirty-eight years of age, is survived by his widow and two sons. The funeral is to be held next Thursday, with interment in Mt. Peace Cemetery.

Abbie Alis Drew

SEATTLE, WASH., Sept. 18.—Abbie Alis Drew, one of the most widely known and loved musicians in the Northwest, died in Seattle at the home of her mother, Mrs. M. S. Drew, Sept. 12, after an illness of several months. All her life had been passed here excepting the years she spent in study in Boston and Germany. She was an active member of the Ladies' Musical Club, Musical Art Society and other similar organizations.

A. M. G.

Hubbard William Harris

CHICAGO, Sept. 27.—Hubbard William Harris, director of the Cosmopolitan School of Music and Dramatic Art, 431 South Wabash Avenue, and former music critic of the Chicago Tribune, died last night at his home in Wilmette. He is survived by his widow and son.

Mrs. Henry Houseley

DENVER, COL., Sept. 20.—Mrs. Frances Houseley, wife of Henry Houseley, the prominent conductor, died from an at-

tack of pneumonia on Sept. 17. Mrs. Houseley came to Denver from Derby, England, her birthplace, twenty-seven years ago, and had since been active in musical and literary circles, being an accomplished violinist and pianist. She wrote the verses for the church cantatas at the St. John's Cathedral. Besides her husband, five children survive her.

J. C. W.

Nicolaus Althaus

Nicolaus Althaus, ten years ago one of the best known German singers in New York City, died on Sept. 27 at his home, 1350 Franklin Avenue, the Bronx. He was a member of the Beethoven Double Quartet Club, Beethoven Männerchor and Arion Society. He was a manufacturer and came to New York from Germany in 1865. He was in his seventieth year.

SLAIN BY JEALOUS SUITOR

Operetta Singer Shot by Fellow Student, Who Then Kills Himself

In a fit of jealousy, Herbert Haackler shot and mortally wounded Pearl Palmer at her room in West Seventy-second Street, New York, on Sept. 26, and then killed himself. Haackler was known to be much in love with Miss Palmer and it was reported that they were engaged to marry. Haackler was twenty-seven years old and the girl was twenty. Both were singers and Miss Palmer, whose name, in private life, was Augusta Forster, was to have sung a leading rôle in this week's New York premiere of "Princess Pat," the latest Victor Herbert operetta.

Haackler studied operatic singing in Germany and is said to have been a pupil there of the late Putnam Griswold. He returned to this country when the war started and, it is reported, met Miss Forster as a fellow student of singing in this city. The son of a wealthy Chicago man, Haackler's own ambition as a singer is said to have been submerged in his desire to see his fiancée succeed, until he discovered that the success which was dawning for her was carrying them apart. W. W. Houston, Haackler's singing teacher, stated that, on the day of the tragedy, Haackler confided to him that Miss Forster had ceased to love him and that his life had therefore become "insupportable."

As a result of the tragedy the premiere of "Princess Pat" was postponed from Sept. 27 to Sept. 29.



LOUIS PERSINGER

The Distinguished Violinist

In America, Entire Season 1915-16

FRANK W. HEALY, 209 Post Street, San Francisco, Cal.



Luis A. Espinal

Vocal Instruction, Italian Method

102 WEST 77th STREET, NEW YORK, 10032 SCHUYLER



RECITALS NOW BOOKING
Season 1915-16

Address J. CARTALL
601-602 Carnegie Hall
New York

MINNA
KAUFMANN
SOPRANO

VOCAL INSTRUCTION
LEHMANN METHOD

HELEN ALLEN HUNT

CONTRALTO SOLOIST AND TEACHER
STUDIO: 509 PIERCE BLDG., BOSTON, MASS.

GODOWSKY

TOUR OF THE UNITED STATES

KNABE PIANO USED

Exclusive Management FOSTER & DAVID
500 Fifth Avenue, New York

OPERA
CONCERTS
RECITALS
SEASON 1915-16

MINNIE
TRACEY
PRIMA DONNA SOPRANO
Management: ANTONIA SAWYER, AEOLIAN HALL, NEW YORK

Operatic and Singing Department
FACULTY CINCINNATI
CONSERVATORY OF MUSIC
October 1—August 1



G. E. SHEA OF PARIS

THE ONLY WAY TO SING

Tone-Word, Gesture, Perfect French
Author of "Acting in Opera" (Schirmer's)
545 West 111th St., New York. ("Physiology of Voice" gratis)

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

The people's Chevé Singing Classes, under the direction of Wilbur A. Luyster, opened their nineteenth season at the Academy of Music, Brooklyn, on Wednesday evening, Sept. 29. There was given to all interested in music an opportunity to attend this opening lesson, which was designed to show the simplicity of the Galin-Paris-Chevé System, which is taught by Mr. Luyster in these classes, the aim being to enable every one present to sing at sight from the staff and also to sing and carry either part of a two-part exercise. The regular courses for beginners will be held at the Art Building, 174 Montague Street, Brooklyn, on Tuesday evenings, beginning Oct. 5. The semi-advanced course, or second year class, will be held Tuesday evenings,

beginning Oct. 5, and the special advanced class on Thursday evenings, beginning Oct. 7. Although these classes are associated with the Brooklyn Institute of Arts and Sciences and the Brooklyn Teachers' Association, they are open to the public and anyone may join who is more than 16 years of age. The New York Galin-Paris-Chevé School of Sight Singing, conducted by Mr. Luyster for his private teaching and afternoon classes, has removed to 220 Madison Avenue, New York, from 64 East Thirty-fourth Street, where classes that are forming will begin work early this month.

Emma Thursby, the New York vocal teacher, and her sister Ina are on a trip to California by way of Panama. At San Francisco Miss Thursby expects to meet several pupils who are awaiting her for advice and criticism. She returns by way of El Paso and Tennessee and Washington, where other pupils await her arrival. Miss Thursby expects to be in New York in November to resume her studio work. She anticipates a very interesting season, with so many of her older pupils, who have returned from Europe, owing to the troubles there, and will be heard at her usual Friday afternoon musicales in January and February.

Marthe Clodius, the soprano and vocal teacher, of New York, returned recently from several weeks' vacation, which she spent in the Pocono Mountains. While there she gave a few exceedingly successful musicales. Mme. Clodius has reopened her studio in Seventy-second Street and has engaged upon her new season's work.

Lillian Abell, teacher of piano, has returned to the city and opened her classes at her new studio, 201 West 108th Street.

Walter L. Bogert, resumed teaching at his studio, 114 West Seventy-second Street, on Oct. 1. Two articles by Mr. Bogert, entitled "The Voice in Speaking and in Singing" and "The Cultivation of the Voice," will appear in the October and November issues of the *Pictorial Review*.

NIESSEN-STONE'S SUCCESS

Paderewski Accompanied Contralto in His Songs—She Opens Studio

Mme. Matja Niessen-Stone, formerly of the Boston and Metropolitan Opera companies and who has for the past nine years been connected with the Institute of Musical Art, New York, has returned from the Pacific Coast and opened her studios at 151 West Seventy-second Street, New York. Here she will have her private classes, which, however, will in no wise interfere with her concert work for the season, which she will pursue under the management of Annie Friedberg.

Mme. Niessen-Stone's trip to California and the Exposition was partly a vacation, but she combined it with a short concert tour, which was one of the most successful ones she ever had. She appeared at one of the Exposition concerts in San Francisco and after singing an

"Orfeo" aria she received an ovation. Two weeks after that she sang at the open-air Greek Theater in Berkeley to an audience of about 3000. Two days after that she appeared at the big garden fête for the Polish benefit fund, which was started by Paderewski. At this concert she sang some of the noted pianist's songs, and he himself accompanied her at the piano. Mr. Paderewski expressed himself delighted with her delivery of his compositions. Mme. Niessen-Stone already has a spring tour promised in many California towns. She will start her concert season with one of the subscription concerts in Washington.

Concerts Mark Opening of Chicago Building

CHICAGO, Sept. 20.—The Commonwealth Edison Company, in celebration of the opening of the new Edison Building, gave a series of orchestral concerts last week, which began last Monday evening and continued through the week. The programs were presented by the Commonwealth Edison Orchestra, founded by Charles A. Lind, and conducted by Morgan L. Eastman. This orchestra

was heard in concert at Orchestra Hall last winter and made a pleasurable success. The numbers on their various programs for the week were operatic and popular selections. M. R.

Two New York Recitals for Hochstein

David Hochstein, the violinist, has just returned to New York after a summer of teaching and resting in Rochester, his home city. Mr. Hochstein is now arranging the programs of his recitals, which will include two in Aeolian Hall, New York, on Nov. 19 and Jan. 17, a Boston recital on Nov. 15 and one in Chicago on Nov. 23. Mr. Hochstein has also been engaged for a number of concerts with artists of such prominence as Mme. Fremstad, Paul Reimers and May Peterson, and has a re-engagement with the Rochester Symphony Orchestra.

At a meeting of the Executive Committee of the Philharmonic Society of Buffalo, held on Sept. 24, there was adopted a resolution recording the loss which the music lovers of Buffalo have sustained by the death of Hobart Weed, the society's late honorary president.

TWO ILLUSTRATIONS SHOWING WHAT IT TAKES TO MAKE A CONCERT TOUR:

MUSIC IN MINNEAPOLIS

Parquet and galleries packed, with a long line of disappointed music-lovers extending through the vestibule and out on to the sidewalk still waiting to get in at the beginning of the second number, was the scene presented at the Auditorium, November 15. Frances Ingram with her sonorous contralto voice was the soloist and it was very evident that Minneapolis wanted to hear her. Verdi's aria from "Don Carlos," "O don fatale" and "Voce di donna" from "La Gioconda" (Ponchielli) were her selections. They were sung with admirable command of breath and phrase, and with intelligent dramatic effect. If the attitude of her audience and the numerous recalls accorded the singer is any criterion, Miss Ingram's success was unqualified. —*The Musical Leader*, Nov. 20, 1914.

Ingram Recital is Success

Contralto, Appearing in Galveston Under Girls' Musical Club Auspices, Charms Big Audience

The Girls' Musical Club of Galveston added another chapter to worth-while musical annals

here Wednesday evening, when Miss Frances Ingram, contralto, was presented to a large audience at the Scottish Rite Cathedral.

Miss Ingram, singing through a long and difficult program, held the sympathetic attention of her audience from the first note uttered until the last. Her voice, rich and mellow; her interpretations, as full of real feeling as of artistic worth, and her delightful personality, combined to make an impression on her hearers that will not soon be forgotten.

Miss Ingram came to Galveston heralded as a contralto soloist. And she is one, too. But her performance displayed an upper register so full, clear and vibrant that she might easily lay claim also to being classed as a mezzo-soprano.

The program selected by Miss Ingram was one which called for great variety of expression, and in no phase was she found wanting. Her simplicity in the old ballads, dramatic technique in Gluck and Salter numbers, her sustained tones in the German songs, and her light and delicate rendition of French compositions demonstrated how well she had stood the test. —*Galveston Daily News*, Jan. 28, 1915.

The way Frances Ingram sang LAST SEASON will mean a still greater and more sensational tour for the season 1915-16



Exclusive
Concert Direction:

MAURICE &
GORDON FULCHER

McCormick Bldg.,
CHICAGO

For Real Chin Comfort
GET
Williams' Patent
Soft Rubber
Violin Chin Rest

"A Boon to Violinists"
No Chafing, No Rubbing
No More Sore Chins.
Recommended by
Physicians.

Used and
Endorsed by

MISCHA ELMAN
SEVCIK
HARTMAN
SPALDING
PARLOW
DE SEVE
ONDRECEK
VON KUNITZ
BORNSCHEIN

\$1.25 Postpaid
If your dealer cannot
supply you, write di
rect to

The R. S. Williams & Sons Co.
(LIMITED)
145 Yonge St., Toronto, Canada

ERNST KNOCH

EMINENT GERMAN CONDUCTOR

Late of the Cologne and Bayreuth Opera Houses
Recently completed World's Tour as Wagner Conductor

Now open for engagements in United States

Address MUSICAL AMERICA COMPANY 624 Michigan Boulevard, CHICAGO

Ernst Knoch possesses that indispensable suggestive power which makes the orchestra produce from a partiture the utmost of spirit and refinement and carries away the audience to convinced enthusiasm.—*Kaimkonzert, München Neueste Nachrichten*.

Mr. Knoch's treatment of the Overture is truly and typically Wagnerian. It savors of Hans Richter himself in its impetus as in its giant power.—*Tannhäuser, Manchester Guardian*. But the greater part of the undoubted triumph which was achieved is due to

the conductor. Mr. Ernst Knoch, who more than confirmed the impression already made that he is one of the very great conductors of the world.—*"Tristan," Daily Mail, Liverpool*. Honors of splendid performance of Wagner's work due to the conductor, Ernst Knoch.—*"Lohengrin," New York Times*.



BOSTON HAS NEW CONCERT MANAGER

W. R. Macdonald, Long Associated with Opera, to Enlarge Sphere of Activity

BOSTON, Sept. 21.—The entrance of W. R. Macdonald into the ranks of music managers will be welcomed by artists and musicians in Boston and New England. Mr. Macdonald was the popular business manager of the Boston Opera Company during its entire existence and is now associated with Max Rabinoff in the re-establishment of grand opera in Boston with the Rabinoff-Pavlowa combination.

Not content with the activity involved in promoting the Boston season of opera, Mr. Macdonald has opened a clearing house, so to speak, at Steinert Hall, 162 Boylston Street, for concerts, musicales, recitals and private entertainments and artists desiring engagements.

"This activity is not one which I have sought," said Mr. Macdonald to *MUSICAL AMERICA*, "but rather which has been forced upon me by the numerous requests from artists to undertake their management in Boston and elsewhere in New England. That the opening of such a bureau meets a real need is evidenced by the fact of the constant demand made upon me to furnish artists by persons who naturally turn to one who was the business manager of their opera house." W. H. L.

SONGS BY AMERICAN WOMEN

Conspicuous Place Given Them on Yvonne de Tréville's Texas Program

HOUSTON, TEX., Sept. 25.—Yvonne de Tréville, the soprano, being a Texas girl, has appropriately been engaged to sing at the first "Texas Woman's Fair," at Houston, the beginning of October. Part of her program for this costume-recital has been chosen to show what women, including women from Texas, have done in modern music.

After the French, Italian, Russian, Belgian, German, Swedish and Norwegian arias and songs of the eighteenth and nineteenth centuries, the third part of her program is to be devoted to songs by American women of to-day.

Anna Craig Bates of Texas, Mary Carr Moore, Lola Carrier Worrell, Ella May Smith, Gertrude Ross, Frances Wyman and Gena Branscombe have all composed and dedicated their songs on her program to Miss de Tréville. Some of these were used at her "All-American Composers'" song recital given in California this summer at the biennial meeting of the National Federation of Music Clubs.

RECITAL BY BLOCHS

Violinist and His Wife Play for Invited Audience at Newport

Alexander Bloch, the popular violinist, and his wife, Blanche Bloch, pianist, gave a recital on Sept. 18 at the home of Professor and Mrs. John W. Burgess, "Athenwood," Newport, R. I., before an invited audience.

The ensemble number with which they opened the program was Beethoven's C Minor Sonata, which they played admirably. Mrs. Bloch offered solos in Ravel's "Jeux d'Eau," Brahms' A Flat

Major Waltz, Op. 39, a Chopin Etude, a Minuet by Zanella and Mendelssohn's Rondo Capriccio. Her playing was worthy of high praise and she was applauded enthusiastically.

In a Sgambati "Gondoliera," a Handel Minuet, two Cecil Burleigh pieces, "The Deserted House" and "Village Dance"; a Paul Juon Arioso, a Kolar Humoresque and a Tchaikowsky Scherzo, Mr. Bloch demonstrated his violinistic gifts to the unmistakable pleasure of his hearers.

AUSTRALIAN TOUR NEXT YEAR FOR MR. DUFAULT

Tenor Returns from Canada for Season of Concert Work in the United States



Paul Dufault, the Tenor, Photographed During His Vacation in Canada

According to word which Paul Dufault, the tenor, has received from Australia, there is a strong demand in that country for his services and he has arranged, through his manager, Frederic Shipman, to make another concert tour there after the current season in the United States.

Dufault returned to New York last week, radiating health and contentment after an enjoyable vacation spent in Canada. But the three months just ended have not been given over entirely to recuperation, for his records show a total of twenty-five concert appearances.

Mr. Dufault will have an active season, filling concert, recital, musicale and costume-recital engagements and will at the same time take a number of pupils in French diction and répertoire.

Cannot Get Along Without It

To the Editor of *MUSICAL AMERICA*: Please find enclosed money order for another year's subscription. I have taken your paper for two years and feel that I cannot get along without it.

L. BLANCHE RUSSELL.
Barre, Vt., Sept. 22, 1915.

BALTIMORE ORATORIO SOCIETY IN TROUBLE

Faces Probable Disbandment Unless \$5,000 Indebtedness Can Be Cleared Away

BALTIMORE, Sept. 24.—The Baltimore Oratorio Society is facing probable disbandment unless certain indebtedness can be liquidated. It was hoped to start the new season free from all debt and a number of pledges from interested people brought a subscription amounting to \$22,000, which, however, still leaves \$5,000 to be cleared. But as these pledges were made with the understanding that the entire amount owed must be raised, the fate of the society is hanging in the balance.

A committee consisting of William B. Hurst, Guy H. Reese and Joseph Pache, the musical director of the association, has the matter under advisement and a circular letter has been sent to the directors asking that a decision be made as to whether the society shall be continued or not. If the management does not offer to assume the possibility of continuing, the strained situation may perhaps be saved by appealing to the general public for small sums, so that the society's running debt may be removed and the season started without a hindrance.

The directors are hopeful that a guarantee fund will be formed whereby this valuable choral organization, which has been active for more than thirty years, will be given a fresh lease upon life.

F. C. B.

OPENING PIANO RECITAL

Dallmyer Russell Gives First of Year in Pittsburgh—Sousa Season Ends

PITTSBURGH, Sept. 27.—The first piano recital of the local season was given Tuesday night at the Pittsburgh Musical Institute by Dallmyer Russell, "The Sonata and Its Development" being the particular phase of musical history which the program illuminated. The period from Scarlatti to Beethoven's Opus 31 was covered. These recitals will be continued throughout the winter.

John Philip Sousa and his band completed their two weeks' engagement at Exposition Music Hall Saturday night. The occasion marked the final appearance of Lucile Orrel, 'cello soloist, who played Boellman's "Symphonic Variations." The young woman made a very favorable impression here. Grace Hoffman, soprano, and Susan Tompkins, violinist, also pleased large audiences all the week. Of all the bands that come to Pittsburgh, none draws larger audiences than Sousa's and that is why his organization was honored with a two weeks' engagement here instead of one. Typical Sousa programs have been given.

E. C. S.

FOSTER & DAVID RECITALS

Seven of Firm's Artists to Be Heard at Æolian Hall

Walter David, president of the managerial firm of Foster & David, announces that his firm will present seven of its artists in individual recitals at Æolian Hall during the months of October and November. The first of the series will be given by John Barnes Wells, the American tenor, on Thursday evening, Oct. 14, with Alexander Russell as accompanist. On Sunday afternoon, Oct. 17, Leopold Godowsky will give his first New York recital. Friday evening, Oct.

22, Alexander Bloch, violinist, will play his third annual recital. Thursday evening, Oct. 28, Frederic Martin, the veteran basso, will give his recital. Mr. Martin is one of the new singers who have never appeared in a recital in New York City, although he has been heard extensively throughout the country. Thursday evening, Nov. 18, Mary Jordan, contralto, of the former Century Opera Company, will be heard.

On Thanksgiving night, Nov. 25, Lois Ewell, soprano, will be heard in a program in which American songs by American composers will be featured. The series will close on Monday evening, Nov. 29, with the piano recital of Victor Wittgenstein. Mr. David says that never before in the history of his firm have they had so many engagements booked as now. He finds that there is a spirit of optimism throughout the country that was entirely lacking last season, and he believes that this is going to be a great season for the American artists.

YOUNG PIANIST RE-ENGAGED

George Roberts to Tour South as Aide to Mary Bowen-Fultoni

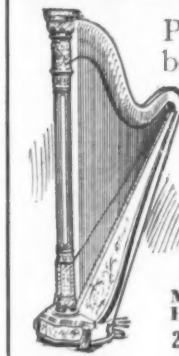


George Roberts, Young American Pianist

George Roberts, a young pianist of Oswego, N. Y., has been re-engaged for the season, 1915-16, with Mary Bowen-Fultoni, coloratura soprano, for a long tour of the South. During the last two seasons he has acted as accompanist to Mme. Bowen-Fultoni, touring with her in the Middle West and the Eastern States. Recently he was heard in six recitals with Mme. Sara Heieman, mezzo-soprano.

Mr. Roberts, who has won favor, both as soloist and accompanist, is a product of American musical training. His first music lessons were paid for with money he earned selling the *Geneva Daily Times*.

HARPS



Portfolio containing four beautiful Brochure—Catalogs—giving latest features; accurate illustrations; lowest prices, etc., etc., etc. Mailed free. Write today.

Special Values in High-grade Used Harps.

LYON & HEALY
Makers of the Lyon & Healy Harp—The World's Standard
21-36 East Adams Street Chicago

THE PEACE PIPE—New

Cantata for mixed voices and baritone solo, by

F. S. CONVERSE

\$1.00 List. Sample copy sent to choral conductors on application

HENRY HADLEY, Conductor and Composer:—"A sterling work of great charm and power." A. W. KRAMER, Composer and Critic:—"Both masterly and musicianly in the best sense." WILL EARHART, Musical Educator, Pittsburgh:—"A work of fresh and great importance." HARRISON M. WILD, Conductor Apollo Club, Chicago:—"I shall be happy to produce it." MODESTE ALTSCHULER, Conductor Russian Symphony Orchestra:—"It will be very popular with choral societies."

PERFORMED AT CHAUTAUQUA, N. Y., Aug. 12, 1915, with Russian Symphony Orchestra, conducted by Alfred Hallam, who writes: "A thrilling and powerful work." The Chautauqua Daily:—"In the wonderfully worked up climaxes orchestra and choir shook the amphitheater with their splendid volume."

C. C. BIRCHARD & CO., 221 Columbus Ave., BOSTON
LEADING PUBLISHERS OF CHORAL AND COMMUNITY MUSIC

SOLFEGGIO

(SIGHT-READING)

**For Singers, Pianists,
Violinists, 'Cellists, etc.**

Mme. C. TROTIN

SOLFEGGIO is to MUSIC what SPELLING,
GRAMMAR and RHETORIC are to LANGUAGE

Classes in Rhythm and Time STUDIO: 805 Carnegie Hall, New York





Mrs. Thyra Doessel gave a vocal recital on Sept. 25, in her studio, New Britain, Conn.

Arthur Freidheim, the pianist, was announced for a recital last week at the New York School of Music and Arts.

Zoe Fenton Jones, contralto, of New York City, has been singing a week's return engagement at the Victoria Theater, Martinsburg, W. Va.

Alice Hutchins Baker, pianist, exponent of the Leschetizky method, has opened her classes at her studios in the Hotel Hemenway, Boston.

Dorothy Branthoover, soprano, recently gave the first of a series of Friday afternoon musicales in the studio of Alfred Wiley, Huntington, W. Va.

Charlotte Smith Mann returned to Atlantic City on Sept. 29 to resume her classes in vocal work, after a summer season of rest and concerts in New York City.

Joseph Clair Beebe gave the last of a series of organ recitals in the South Church, New Britain, Conn., on Sept. 26. He was capably assisted by John T. Dowd, tenor.

William Harris, tenor for three years at Adams Square Baptist Church, Worcester, Mass., has resigned. His place is being taken by Walter Irving for the time being.

Victor L. F. Rehman, for the past two years supervisor of music in the public schools of Turners Falls, Mass., has resigned his post to accept a similar position in Yonkers, N. Y.

A large audience attended the concert given in the Highland M. E. Church of Morgantown, W. Va., recently by P. J. Davis, P. B. Williams, Miss N. E. Jones and the Welsh Quartet.

J. Thomas McQuaid, a pupil of Lewis P. Willernin, organist at the Cathedral, Providence, R. I., has been engaged as choirmaster and organist at the new St. Patrick's Church in that city.

The Messrs. Fulcher have announced the engagement of Arthur Fram as accompanist for the forthcoming tour of Frances Ingram, the contralto, whose season opens Oct. 3, in Chicago.

Renée Longy, the interpreter of the Dalcroze System of Eurhythmics in Boston, gave a demonstration of that art on Sept. 4, in the garden of the Charles S. Sargent estate, Medfield, Mass.

Dates are now being booked for the popular B. E. N. Trio of Bangor, Me., composed of Gwendoline Barnes, violin; Frances Eldridge, 'cello, and Mrs. Neil Newman, accompanist and manager.

Arnold Lohman, violinist, of Scranton, Pa., has transferred his musical activities to Wilkes-Barre. He will be busy in that city on every day except Monday, which he will give to his Scranton pupils.

Joseph Earhart, vocal teacher, of Erie, Pa., opens the season's work in a finely appointed new studio introducing the system of the lesson-recital, open to music lovers and friends of the pupils once every week.

Arthur Schuckai, supervisor of public school music in Branford, Conn., and Mrs. Schuckai received on Sept. 21, at their home, a number of mothers, to whom the supervisor spoke on musical kindergarten work.

Belle Stowell, a vocal teacher, with studios in Middletown and Meriden, Conn., gave a recital of German, French and American songs in the last-named city on Sept. 22. Mary Randall supplied satisfactory accompaniments.

Ben Franklin, manager of the Franklin Subscription Concerts in Albany, N. Y., has announced that the Imperial Bal-

let Russe will appear in Albany Feb. 10. This is the ballet which is to spend four weeks at the Metropolitan Opera House.

Mrs. Ethel Poland Hubbell, a gifted soprano of Bridgeport, Conn., has been chosen to direct the choral club of the local Young Women's Christian Association. Mrs. Hubbell is soprano soloist at the First Baptist Church of that city.

Edmund Jahn, baritone, gave delight to his auditors in the George Kossuth Studio, Wheeling, W. Va., on Sept. 15, through his masterly singing of *lieder*. He was assisted by his wife, who possesses a coloratura soprano of good quality.

Harry Waithe Manville, Dr. Charles G. Woolsey, Morris G. Williams and Peter Le Sueur are all back in their studios at Erie, Pa., and with the beginning of September have taken up the regular weekly rehearsals of their respective large chorus choirs.

Mrs. Robbins, violinist, and Elizabeth Jones, contralto, appeared in a musicale at the home of Grace Demarest, Sound Beach, Conn., on Sept. 3. Marjon de Vore, violinist of Greenwich, Conn., was heard at another recent musicale at Miss Demarest's home.

"The Mystic Rose," a new comic opera by Robert P. Skilling, was given its first performance in the Stamford (Conn.) Theater on Sept. 22. Mrs. Lealia J. Hulse, a vocal teacher of Bridgeport, Conn., sang the contralto rôle. The composer directed.

The first cantata to be given this year by the choir of West Market Street Church, Greensboro, N. C., will be Maunder's "Penitence, Pardon and Peace." This will be performed by full choir, soloists and organ, with Mortimer Browning, organist and choirmaster.

Music-lovers of Wheeling, W. Va., gathered at the George Kossuth Studio on Sept. 21, at a benefit given for Herman Kappeler, 'cellist. Besides Mr. Kappeler were heard Jessie Wolf, pianist, and Elsa G. Duga, soprano. Bertha Schrader was the accompanist.

Mr. and Mrs. William Hall Walker gave the concluding concert of a series under the direction of Harry Rowe Shelley of New York at Brookside in Great Barrington, Mass., on Sept. 22. Mr. Shelley's organ numbers were supplemented by the playing of a string trio.

Robert Andrew Sherrard, who recently began his work as organist at the First Presbyterian Church, Johnstown, Pa., assured for himself a place in that city's musical circles by his work in his initial public appearance. His numbers at both services on that occasion were highly enjoyed.

Dr. Ernest T. Winchester, organist and choirmaster of St. Mary's Church, Albany, has refused an offer to return to his former position as organist and choirmaster of St. Paul's Church, Washington, D. C. Dr. Winchester is organizing a mixed and male quartet in addition to a chorus of about fifty singers.

The personnel of the quartet of the Second Presbyterian Church of Scranton, Pa., this year will be as follows: Caroline Yeager, soprano; Mary Davenport, contralto; Daniel H. Jones, tenor, and Stanley James, basso. The quartet will be under the direction of Charles H. Deersam, choir director and organist of the church.

Edmund Northrup, baritone, who has been soloist at the First Methodist Church, Lansingburgh, has been engaged as a member of the quartet choir at the Madison Avenue Reformed Church, Albany, N. Y. The other members of the quartet are Mrs. Christian T. Martin, soprano; Georgine Avery, contralto, and Richard W. Atwell, tenor.

In co-operation with the American Guild of Organists public organ recitals have been arranged by the Board of Edu-

cation of New York for Sunday afternoons, beginning Oct. 3 and continuing until Jan. 1, in the auditoriums of the Washington Irving High School, Morris High School, Boys' High School and Erasmus Hall High School.

Edith Thompson, the Boston pianist, has returned from a summer spent in Poland Springs, Me., and in a trip to the Provinces. While at Poland Springs, Miss Thompson gave a successful recital to a fashionable audience at the hotel. She opens her concert season with a recital in Beverly, Mass., on Nov. 19, and will play her New York recital later.

Charles H. Doersam, organist of the Presbyterian Church of Scranton, Pa., has received an invitation from the dean of the Music School of Vassar College, Dr. George C. Gow, to become organist and assistant professor of theory and composition at that college. Mr. Doersam had made arrangements to spend this year in Scranton, so was forced to decline.

A novel idea in the matter of artists' circulars is "From Coast to Coast," a quasi-periodical issued at Boston and devoted to the interests of Estella Newhaus, pianist. This is made up in the style of a regular publication, and includes an account of the artist's training and career, and notices of her American appearances arranged according to States. The cover, in two colors, includes a picture of the pianist.

The Collegiate Music School of the Greensboro College for Women, Greensboro, N. C., has opened with a promising outlook. The new preparatory department has flourished under the direction of Miss Siler, a new teacher. The collegiate faculty consists of Conrad Lahser, director; Mortimer Browning, head of organ department; Robert L. Roy, violin; Walter Smith, history of music; Anna Jones, voice; Gertrude Urban, piano, and Bessie Alderman, theory and harmony.

Mrs. Grace Barak Sammons of Rockford, Ill., has been appointed director of music at the Starrett School for Girls in Chicago. Mrs. Sammons has been a pupil of Jeanette Durno, another former Rockford woman, whom she succeeds as director at the Starrett school. Mrs. Sammons was organist at Emmanuel Episcopal Church at seventeen and later at the First Congregational Church, before leaving Rockford for Chicago. She will teach both piano and organ at the Starrett school.

Emma Walbank gave an enjoyable organ recital on Sept. 26, in the Church of the Good Shepherd, Scranton, Pa. Miss Walbank is an accomplished English musician. The Century Club of Scranton has completed arrangements for its musical events for the coming year. The committee, which has spent considerable time in the preparations, is composed of Mrs. Brady, Mrs. F. H. Coffin, Mrs. Robert Brand, Mrs. E. W. L. Snyder, Jessie Peck, Helen Anderson, Ruth Wolfe, and Helen Mott.

The board of trustees of the Peabody Institute, Baltimore, held a special meeting on Sept. 20 to fill vacancies caused by recent deaths. A president, treasurer and a trustee are to be chosen. The superintendent of the preparatory department of the conservatory, May Garetson Evans, announces the largest enrollment which the department has ever had. Harold Randolph, the director of the conservatory, began classifying the new pupils who have entered the main department, and judging by the large number of applicants for instruction there is every indication that this will be a record season.

C. Winfield Richmond, pianist and teacher, has re-opened his studio in Bangor, Me. Mr. Richmond has studied extensively under Director Philipp of the Paris Conservatory and with the late Rafael Joseffy in New York. Mr. Richmond is being booked by his manager for a tour of Maine cities for his lecture recitals on modern music. Mary C. Weston, violinist, has also re-opened her Bangor studio. Miss Weston has studied under some of the best violinists in this country. Other teachers who have re-opened their studios are Sara Peakes, H. Josephine Burr, Adelbert W. Sprague, Wilbur S. Cochrane and H. Everett Hall.

Professor Tralka, organist at St. Adalbert's Polish Church, Schenectady, N. Y., has been chosen musical director of the Chopin Musical Club. Professor Tralka is a former musical director of the Polish National Alliance College at Cambridge Springs, Pa., and is a graduate of the Peabody Conservatory of Music of Baltimore and the Pennsylvania College of Music. The club is preparing for an anniversary concert in November. The new officers of the club are: President, John Wyszynski; vice-president, Miss M. Tendzigska; recording secretary, K. Zielecki; financial secretary, F. Leszczynski; treasurer, R. Romanowski; sergeant-at-arms, E. Marcinkiewicz.

Rudolf Nagel of the Boston Symphony Orchestra recently conducted the first rehearsal of the Hultman-McQuaid Conservatory of Music orchestra, Worcester, Mass. Mrs. E. Y. Estabrook of Worcester entertained a number of Worcester musicians, whom she chaperoned all summer at a West Boylston bungalow, at a local cafeteria the other night in an "artists' cabaret." Among those who assisted were Robert H. Luther, baritone; Stella Marek, violinist; Jessie Dozier, soprano; Vernon Tallman, tenor, and J. Edward Bouvier, organist and director at the First Universalist Church, who both played and sang. His accompanist for his songs was Leslie P. Dodge.



CLARISSE COUDERT
SOPRANO

DIRECTION CHARLES A. ELLIS
SYMPHONY HALL, BOSTON

NEW YORK GALIN-PARIS CHEVÉ

School of Sight Singing

Now Located at

220 MADISON AVENUE

BEGINNERS AND ADVANCED CLASSES FORMING
PRIVATE INSTRUCTION IF DESIRED
SUREST AND BEST METHOD KNOWN
ASK FORMER PUPILS

WILBUR A. LUYSTER, Director

THE KRIENS SYMPHONY CLUB

The First American School for Orchestra Players

CHRISTIAAN KRIENS, Conductor



¶ 125 Players (men and women). ¶ Indorsed by the Press and Leading Musicians. ¶ Entrance examinations now. ¶ Vacancies in String and Wind departments. ¶ Weekly rehearsals. ¶ Concerts at Carnegie Hall, Aeolian Hall, Wanamaker's, Park Avenue Church, etc.

Send for prospectus, etc., to

CHRISTIAAN KRIENS, Suite, 1013, Carnegie Hall, New York City

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Arkadij, Anne.—New York, Aeolian Hall, Jan. 11.
Alcock, Merle.—Worcester, Mass., Oct. 6, 8; New Brunswick, N. J., Oct. 15; Huntington, W. Va., Oct. 29; San Antonio, Tex., Nov. 15; New York City, Dec. 17, 19; Brooklyn, Jan. 29.
Altshouse, Paul.—Evanston, Ill., Oct. 19.
Amato, Pasquale.—Bridgeport, Conn., Oct. 6; Lockport, N. Y., Oct. 7; Des Moines, Iowa, Oct. 15; Ann Arbor, Mich., Oct. 19; Dayton, Ohio, Oct. 22; Cincinnati, Oct. 23; Cleveland, Oct. 24; Pittsburgh, Oct. 26; Columbus, Oct. 29; Chicago, Oct. 31; Waterbury, Conn., Nov. 4.
Baker, Martha Atwood.—Littleton, Mass., Oct. 12; Danvers, Mass., Nov. 2; Attleboro, Mass., Nov. 10.
Besekirsky, Wassily.—Greystone, N. Y., Oct. 9.
Biggs, Richard Keys.—Brooklyn (Boys' High School), Nov. 21, 28 and Dec. 5, 12.
Bispham, David.—Jamaica, N. Y., Oct. 7; Oswego, N. Y., Oct. 8; Newark, N. J., Oct. 11 and 13; New York City (Harris Theater), Oct. 14; Mount Vernon, N. Y., Oct. 15 and 16; New York City (Harris Theater), Oct. 17; Kane, Pa., Oct. 18; Warren, Pa., Oct. 19; Scranton, Pa., Oct. 20; New York City (Harris Theater), Oct. 21 and 22; Brooklyn, N. Y., Oct. 23; New York City (Harris Theater), Oct. 24, 25 and 26; Springfield, Mass., Oct. 27; Hartford, Conn., Oct. 28; Boston, Mass., Oct. 29 and 30.
Case, Anna.—Ithaca, N. Y., Nov. 2; New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.
Connell, Horatio.—St. Louis, Nov. 16; Princeton University, Dec. 3; Dobbs Ferry, N. Y., Dec. 9; Yale University, Dec. 13; Harvard University, Dec. 16.
Copeland, George.—Boston, Nov. 9; New York (Aeolian Hall), Nov. 24 and Dec. 8.
Dufault, Paul.—New Bedford, Mass., Oct. 12; Toronto and London, Ont., Oct. 22, 23; Montreal, Nov. 4; Hyacinthe, Can., Nov. 6.
Dufau, Jenny.—Atlanta, Ga., Oct. 15; Salt Lake City, Ogden and Logan, Utah, week Jan. 17; Chicago, Oct. 18, 19, 20; New York (Aeolian Hall) Dec. 10 and March 21.
Farrar, Geraldine.—Peoria, Ill., Oct. 5; Minneapolis, Minn., Oct. 8; Detroit, Mich., Oct. 11; Toledo, Ohio, Oct. 13; Cincinnati, Ohio, Oct. 15; Pittsburgh, Pa., Oct. 19; Cleveland, Ohio, Oct. 21; Chicago, Ill., Oct. 24; Buffalo, N. Y., Oct. 26; Rochester, N. Y., Oct. 28; Boston, Mass., Oct. 30; Worcester, Mass., Nov. 2; Albany, N. Y., Nov. 4; Philadelphia, Pa., Nov. 6; Washington, D. C., Nov. 9; Baltimore, Md., Nov. 11; Boston, Mass., Nov. 14; Dayton, Ohio, Nov. 16; Milwaukee, Wis., Nov. 19; Omaha, Neb., Nov. 23; Kansas City, Mo., Nov. 25.
Flint, Willard.—Oxford, N. Y., Oct. 13; Lincoln, Mass., Oct. 16; Chicago, Dec. 17, 27.
Fremstad, Olive.—Lincoln, Neb., Oct. 21.
Friedberg, Carl.—Garden City, L. I., Oct. 8; New York, Oct. 9; Middleton, Conn., Nov. 6; New York, Nov. 9; Brooklyn, Nov. 11; Pennsylvania, Nov. 13-18; Chicago, Nov. 21; Chicago, Nov. 28; Appleton, Wis., Nov. 30.
Frisch, Mme. Povla.—New York, Nov. 10; Buffalo, Nov. 16; Detroit, Nov. 19; Norwich, Conn., Dec. 7; Boston, Dec. 15.
Fulton, Zoe.—Mansfield, Ohio, Oct. 15; Oil City, Pa., Jan. 20.
Genovese, Mme.—Clinton, Conn., Oct. 13; E. Hampton, Conn., 15; New Britain, Oct. 18; Plymouth, Oct. 22.
Gunn, Kathryn Platt.—Orange, N. J., Oct. 28; Brooklyn, Nov. 18, 20 and Dec. 12.
Harrison, Charles.—Salamanca, Nov. 9; Bradford, Nov. 10; Hays, Kan., Nov. 30; Sedalia, Mo., Dec. 2; Wichita, Kan., Dec. 5.
Hartley, Laeta.—Providence, R. I., Nov. 23; Fall River, Mass., Dec. 6; Worcester, Mass., Dec. 7; Hartford, Conn., Dec. 13.
Hirt, Harry Oliver.—New York, Oct. 5, 7, 9.
Howard, Kathleen.—St. Louis (Pageant), Nov. 16.
Ivins, Ann.—Southern Tour, October; Newark, N. J., Nov. 12; Washington, D. C., Dec. 7.
Jelliffe, R. Norman.—New York, Oct. 5, 7, 9.
Jefferds, Geneva Holmes.—Providence, R. I., Oct. 6.
Kaiser, Marie.—Kansas, Mo., November tour; Pittsburgh, Dec. 10.
Krueger, Adele.—Clinton, Conn., Oct. 13; E. Hampton, Oct. 15; New Britain, Oct. 18; Plymouth, Oct. 22; Brooklyn, Oct. 31.
Kurt, Melanie.—Chicago, Oct. 17; Buffalo, Oct. 18; Brooklyn, Nov. 11; New York (Philharmonic), Nov. 14.
Martin, Frederic.—San Francisco, Cal., Oct. 2, 3; New York City (Aeolian Hall), Oct. 28; Newark, N. J., Nov. 1; Brooklyn, N. Y., Nov. 2; Philadelphia, Nov. 3; Wellesley, Mass., Nov. 4; Norwich, Conn., Nov. 5; New York City, Nov. 6; Selingsgrove, Pa., Nov. 8; Lexington, Va., Nov. 15; Harrisburg, Va., Nov. 16; Parkersburg, W. Va., Nov. 18.
Mertens, Alice Louise.—New York, Oct. 5, 7, 9.
Middleton, Arthur.—Worcester, Oct. 7.
Miller, Christine.—Norwich, N. Y., Oct. 15; Washington, Oct. 29; Marshalltown, Iowa, Nov. 3; Fairbault, Minn., Nov. 4; Northfield, Minn., Nov. 5; Winnipeg, Manitoba, Nov. 8; New York City, Nov. 23 (Aeolian Hall); New York City (Columbia University), Nov. 21; Williamsport, Pa., Nov. 25; New York City, Nov. 30.
Morrisey, Marie.—Pittsburgh, Pa., Sept. 27 to Oct. 9 (Russian Symphony Orchestra); Newark, N. J., Oct. 3; New York City (Amsterdam Opera House), Nov. 12; Maplewood, N. J., Nov. 18.
Northrop, Grace.—New York, Oct. 5, 7, 9; Nov. 2, 4, 6; Dec. 8 (Oratorio Soc.); Rossville, N. J., Dec. 9.
Ohlman, Mme. Chilson.—Nashville, Tenn., Dec. 3.
Ortman, Carolyn.—New York, Oct. 19.
Rasley, George.—Wildwood, N. J., Nov. 18.
Serato, Arrigo.—Minneapolis, Nov. 4; St. Paul, Nov. 5.
Sharlow, Myrna.—Jamestown, N. D., Nov. 1; Minneapolis, Nov. 16; Chicago, Opera, Nov. 24-March 1.
Schutz, Christine.—Fremont, Ohio, Dec. 7.
Schnitzer, Germaine.—New York (Aeolian Hall), Oct. 23, Nov. 13, Dec. 11 and Jan. 15; New York (Carnegie Hall), Feb. 7.
Simmons, William.—Orange, N. J., Nov. 3; Freehold, N. J., Nov. 18; Morristown, N. J., Oct. 15.
Simonds, Raymond.—Providence, R. I., Oct. 6; Maynard, Mass., Oct. 12.
Smith, Ethelynde.—Norton, Mass. (Wheaton College), Oct. 22; Springfield, Mass. (Springfield Symphony Orchestra), Nov. 21.
Sorrentino, Umberto.—Richmond, Va., Oct. 18; Raleigh, N. C., Oct. 20; New Bern, N. C., Oct. 22; Wilmington, N. C., Oct. 23; Fayetteville, N. C., Oct. 25; Rocky Mount, N. C., Oct. 26; Winston Salem, Oct. 28; Statesville, Oct. 30; Salisbury, Nov. 1; Gastonia, Nov. 2; Columbia, Nov. 3; Spartanburg, Nov. 5; Greenville, Nov. 6; Atlanta, Ga., Nov. 8; Brenan, Ga., Nov. 10; Athens, Ga., Nov. 12; Augusta, Nov. 15; Macon, Nov. 17; Birmingham, Nov. 19; Memphis, Nov. 22; Nashville, Nov. 24; Chattanooga, Nov. 27; Knoxville, Nov. 30; Asheville, Dec. 2; Greensboro, Dec. 4.
Spencer, Elizabeth.—Canton, Ohio, Nov. 10.
Spross, Charles Gilbert.—Poughkeepsie, N. Y., Oct. 3; Hartford, Conn., Oct. 4; Port Huron, Mich., Oct. 15; New York (Aeolian Hall), Oct. 19; New York (Aeolian Hall), Oct. 28; Ithaca, N. Y., Nov. 2; New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.
Steele, Roy Williams.—New York, Oct. 5, 7, 9.
Sundell, Marie.—Worcester Festival, Oct. 6; New Haven, Oct. 19; Chicago, Oct. 24; Albany, Nov. 6; Troy, Nov. 8; Pittsfield, Nov. 10; Glens Falls, Nov. 12; Utica, Nov. 13; Harlem Philharmonic Society, New York, Nov. 18; New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.
Swain, Edwin.—New York (Astor), Oct. 22; Pittsburgh, Nov. 15; Jamaica, L. I., Dec. 9; Muncie, Ind., Dec. 14.
Van Dyk, Rosina.—Garden City, L. I., Oct. 8.
Veryl, Marian.—New York, Nov. 1.
Wakefield, Henriette.—Chicago, Oct. 10; Chicago, Oct. 12; Rochester, Nov. 16; London, Nov. 18; St. Thomas, Nov. 19; New York (Oratorio Society), Dec. 28-30.
Wells, John Barnes.—New York City (Aeolian Hall), recital, Oct. 14; Utica, N. Y., Nov. 10; Corning, N. Y., Nov. 11; Bridgeport, Conn., Nov. 19; Norfolk, Va., Nov. 30; Dayton, Ohio, Dec. 2; Garden City, L. I., Dec. 17.
Warfel, Mary.—Lancaster, Pa., Oct. 16; Millersburg, Oct. 20; Jersey City, Nov. 4; New York, Feb. 25.
Werrenrath, Reinald (with Geraldine Farrar).—Peoria, Ill., Oct. 5; Minneapolis, Minn., Oct. 8; Detroit, Mich., Oct. 11; Toledo, Ohio, Oct. 13; Cincinnati, Ohio, Oct. 15; Pittsburgh, Pa., Oct. 19; Cleveland, Ohio, Oct. 21; Chicago, Ill., Oct. 24; Buffalo, N. Y., Oct. 26; Rochester, N. Y., Oct. 28; Boston, Mass., Oct. 30; Worcester, Mass., Nov. 2; Albany, N. Y., Nov. 4; Philadelphia, Pa., Nov. 6; Washington, D. C., Nov. 9; Baltimore, Md., Nov. 11; Boston, Mass., Nov. 14; Dayton, Ohio, Nov. 16; Milwaukee, Wis., Nov. 19; Omaha, Neb., Nov. 23; Kansas City, Mo., Nov. 25.
Williams, Grace Bonner.—San Francisco (Exposition Festival), Sept. 29 and Oct. 2; Brockton, Mass., Nov. 8; Portland, Me., Dec. 16.

Orchestras, Quartets, Choruses, Etc.
Cosmopolitan Quartet.—New York, Oct. 5, 7, 9; Newark, Oct. 8; Hackensack, N. J., March 2.
Gamble Concert Party.—Emporium, Pa., Oct. 19; Kane, Pa., Oct. 21; Bellaire, Ohio, Oct. 25.
Jacobs Quartet, Max.—Long Branch, N. J., Oct. 22; New York, Nov. 5; Brooklyn, Dec. 24.
Maine Music Festival.—Bangor, Oct. 7, 8, 9; Portland, Oct. 11, 12, 13; Soloists Mme. Melba, Emilie de Gogorza, Ethel Leginska, Jeanne Woolford, Horatio Rench, John Young, Donald Chalmers, George Reardon, Roberta Beatty—Conductor, W. R. Chapman.

Manhattan Ladies' Quartet.—Briarcliff Manor, N. Y., Oct. 3; Brooklyn, N. Y., Nov. 14 and 21.
Quartet of Ancient Instruments.—Choral Art Society, Brooklyn, Dec. 20.

SING AT GOVERNOR'S CHURCH

Grace Swartz and Emma Reeves Chosen as Soloists

Out of numerous applicants, Grace Klugman Swartz, soprano, and Emma Mansert Reeves, contralto, have been chosen soloists at the First Presbyterian Church of Albany, N. Y. This church, which is one of the most fashionable in



Grace Klugman Swartz, Soprano

Emma Mansert Reeves, Contralto

Artist-Pupils of A. Y. Cornell, Who Are Soloists at Gov. Charles S. Whitman's Church, the First Presbyterian, in Albany, N. Y.

The New York State capital, is the place where Gov. Charles S. Whitman worships. Both singers are artist-pupils of A. Y. Cornell, the New York vocal instructor and conductor. They have studied with him in Albany, where he goes one day each week, and also at his summer school at Round Lake, N. Y.

Mr. Cornell resumed his teaching in Albany at the Academy of the Holy Names on Sept. 17 and in New York at his Carnegie Hall studios on Sept. 20. This year he will also have a large class in Springfield, Mass., where he has taught successfully in the past.

Exposition Recitals Among Events in Organist John Doane's Summer

John Doane, the organist, is spending a few weeks at Mackinac Island before resuming his duties at Northwestern University, Evanston, Ill. He has had a busy summer and his tour included recitals in Festival Hall, at the Panama Exposition, where his friend and teacher, Edwin Lemare, is at present giving recitals. During last season Mr. Doane gave over thirty organ recitals, three of them before the following chapters of the American Guild of Organists: Illinois, Southern California and Minnesota. He played also at Northwestern University, Pomona College, Claremont, Cal., Colorado College, Colorado Springs; Parsons College, Fairfield, Iowa, and the Iowa State Teachers' College in Cedar Falls. This is but his second season before the public. Mrs. Herman Lewis is booking Mr. Doane's concert dates.

Opening Concerts of Ithaca Season

ITHACA, N. Y., Sept. 24.—Happenings of interest to musical Ithaca have been confined for the present week to the opening of the school year at the Conservatory of Music, the "Good-bye" concerts of three companies leaving under the auspices of the entertainment bureau of the conservatory, and an exhibition re-creation tone test of the Edison Diamond Disc Phonograph, with Christine Miller, contralto, as the soloist.

E. M. B.

L. M. Ruben, the New York manager, has returned from a prolonged summer vacation to his office at 43 West 93d Street, where he is in active preparation in the interests of a number of foreign artists for the forthcoming season.

KATHLEEN

HOWARD

The Incomparable Contralto

of the Royal Opera, Darmstadt, and the Royal Opera, Covent Garden, London.

Miss Howard, now being booked extensively for festival, oratorio and recital appearances, is easily the leading contralto in the concert world today.

OPERA COMMENT

Waltraute "Goetterdaemmerung"

But there were other wonderful occurrences in this performance. One of them was the exquisite singing and general interpretation of Miss Kathleen Howard of Waltraute's rôle, who delivered her address to Brunnhilde with the utmost beauty of style and depth of feeling.—*London Daily Telegraph*.

Erda "Rheingold"

Mention should be also made of the Rheingold performance—and particularly of Miss Kathleen Howard, the new Covent Garden Erda. During a rehearsal, Nikisch, the conductor, told Miss Howard that her Erda was "prachtvoll und wunderbar" (magnificent and wonderful), and when the young artist faced the critics it was speedily made clear that she is an acquisition of the first magnitude.—*London Morning Advertiser*.

Delilah "Samson and Delilah"

Miss Howard's Delilah, as has been said, was historically an unusual creation, a most seductive and life-like portrait of the Philistine woman. Miss Howard's costumes were in keeping with her idea of the part, being as richly barbaric as anything ever dreamed of by that other impersonator of Oriental seductiveness, Miss Mary Garden.—*New York Tribune*.

Witch "Haensel and Gretel"

As for Kathleen Howard—well, she was a Witch to frighten anybody, with her teeth all painted out and a chuckle to make you shudder. No wonder the mothers of some of the kiddies had to take them out. They were so scared! But when the Witch was pushed in the oven and baked brown, how they did laugh and clap their hands! A very good bit of acting, Miss Howard.—*New York Evening World*.

Nicklausse "The Tales of Hoffmann"

The best performance of the afternoon was given by Miss Howard, whose very feminine boyishness was delightful in its roguish swagger.—*New York Tribune*.

Amneris "Aida"

A princess of Egypt more commandingly beautiful is not often seen. Her costumes were pictures, her every pose vital and intense. Her low voice is velvet and it was never forced, which may be why her words often carried so far.—*New York Evening Sun*.

CONCERT NOTICES

Kathleen Howard deserves to be reckoned among the very best of her profession. The artist had obviously grouped her programme to demonstrate the whole range of her abilities. She sang not only, with entirely excellent accent, songs in German, English, French and Italian, but had opportunity in her songs to go through all the steps of expression—from passionate earnest to lightest grace—with always convincing power of expression, and to show in the rarest manner her unusually satisfying voice, from softest piano to radiant forte, and from high G to low F, to be obedient to all her demands upon it.—*Lokal-Anzeiger, Berlin*.

Miss Kathleen Howard is a magnificent Contralto, with a large and, at the same time, warm, well-trained voice, which delights in all registers, and in piano as well as forte, and an execution uniformly skilled in the presentation of serious and dramatic as well as in lighter songs. A perfect accent in German, English, French and Italian is also a merit of this artist, who deserves to be named in the very first rank.—*Volks-Zeitung, Berlin*.

Miss Kathleen Howard does not belong in the list of everyday appearances. Her full, well-trained contralto is made servant to an execution of most winning expressiveness, which fascinates and warms the hearer. This remarkable singer will certainly make a great name for herself; in any case one was not prepared at the season's end for such a pleasant surprise.—*Voetsche Zeitung, Berlin*.

Judith's Song of Triumph sung by Kathleen Howard was given with such enthusiasm and fire that one wished she might have sung it in costume. Her youth, freshness and admirable carriage adapted her splendidly to the stirring theme of the half chant. Equipped with a clear contralto voice that carries a throaty richness in the slurred notes, Miss Howard gave von Eyken's religious song an interpretation that won instant commendation from the rapt listeners. Miss Howard was called back time and again, and sang "Habanera," by Bizet, with all the warmth and color so characteristic of Spanish love songs.—*Seattle Post-Intelligencer, September 8, 1915*.

For terms and open time address by first post.

Haensel & Jones
 Aeolian Hall
 New York City

Schumann-Heink
 Mgt. Wolfsohn Bureau
 1 W. 34th St., New York
 STEINWAY PIANO USED
 SEASON 1915-1916 NOW BOOKING
COPELAND
 Bookings 1915-16 from LOUDON CHARLTON, Carnegie Hall, New York

SETTLES QUESTION AS TO REAL "BUTTERFLY" INTERPRETATION

Tamaki Miura Comes to Give an Actual Japanese Impersonation of Puccini's Heroine, with Rabinoff Forces—"Cio-Cio-San" an Exceptional Geisha in Her Purity, Says Japanese Girl—Music of Her Country "Harmony-Poor", She Says

A PERPLEXING musical question may be settled for all time by the first appearance in America of Tamaki Miura. Miura San is a real Japanese *Madama Butterfly*, and she arrived lately in New York to sing the Puccini heroine with Max Rabinoff's Boston Grand Opera Company. Therein may come the solution of the question. Operatic wise-aces have been arguing pro and con as to whether our familiar interpreters of the distressed geisha are faithful to the Japanese nature in their delineation of the character. Now, lo and behold, there appears an interpretation of the part which is authoritatively Japanese. Tamaki Miura tarried long enough in New York (before joining the Rabinoff forces in Chicago) to undergo the experience of American interviews. She was found to be as delicate as one of the cherry blossoms that are shaken from the trees in "Madama Butterfly," while her bright, soft eyes are shaped like the almonds themselves and her skin is the shade of delicate sunburned fruit.

Her Quaint English

Tamaki Miura speaks English in a musical, chirruping, bank-like way. She separates her syllables, giving each of them in nearly all cases the same accentual value. For instance, she told Algernon St. John-Brenon of the *Telegraph* that Ma-dame Al-ba-nee had taught her Hi-la-nee. She meant that Mme. Albani had taught her "Killarney." English came none too easily to her, and sometimes the visitor found himself listening to the quaint and agreeable twitter she imparted to our tongue, rather than to what she was actually saying.

"I shall sing 'Mad-am But-ter-fly' in Ee-tal-ee-an," she said. "I al-so sing lied-er, volks-lied-er in Ger-man."

Where could she have been educated? was the thought. She anticipated the question. There is an Academy of Music in Tokio, she explained, where hundreds of girls are studying European music, with European professors and such European results, more or less gratifying, as the incessant manufacture of prima donnas.

"But how does European music sound to the Japanese ear?" she was asked. "Strange and fantastic?"

Our Music an Advance

"No," replied the Japanese girl, "ver-ee beau-tee-fool." She went on to tell that Japanese harmony was "ver-ee poor," and European harmony very full and rich, and that when those Japanese who had a natural taste for music had an opportunity of hearing and understanding our highly developed harmonic scheme they were delighted with it, realizing that our music was in every respect an advance, and a rational, natural and artistic advance on their own.

Thus the visitor soon realized that he was dealing with a particularly bright scion of the most assimilative race in the world. "Tokio," said Miura San, "likes much Wag-nah." Evidently they can not only listen to him in Tokio, but they can nearly pronounce him.

She was then asked if "Madama But-

terfly" were a true picture of Japanese women.

"Cio-Cio-San was a geisha," said she. "She have bad re-lat-ions, but a good heart. Geisha not pure woman. Cio-Cio-San good geisha. Geishas not oft-en



Tamaki Miura, Japanese Prima Donna, as "Butterfly," from a Portrait Painted by Beresford

good wo-man. But high-born Japanese wo-man have good heart and deep love like Cio-Cio-San. Cio-Cio-San killed herself be-cause her re-lat-ives hate her, and her husband mar-ry oth-er wo-man and she hate her, too."

Would Not Kill Themselves

Miura San was next called upon to testify as to whether Japanese women went to such extremities for love as killing themselves. "Not geishas," she said, "but high-born, good, pure Japanese women, yes. But not so much since Eu-ro-pe-an woman came to Jap-an. They teach Ja-p-an-ese wo-man not worth while to do it."

Then she gave a look at her "honorable husband" out of laughing elliptical eyes. Her husband (who, by the way, is a professor in the London University) was unpacking majestic photographs, etc. Besides her operas Miura San has

two "harmony-poor" Japanese *volkslieders*. One is called "Cherry Blossom" and the other "The Firefly." They are written out on a long, long ribbon.

Miura San (Miss Miura) is the first person of her race to achieve success in one of the first opera houses of Europe. She was born in Tokio, and was educated in the high school of that city. Having displayed vocal and musical talent since she was six years old, she was sent to the Tokio Academy of Music, where she received a general musical and vocal training, acquiring the approved European method of singing. She graduated with honors from the Tokio Academy, singing the rôle of *Eurydice* in Gluck's opera at her graduation. After appearing in a number of concerts she was en-

gaged for the Imperial Theater, the first institution of its kind established on European lines in Japan. She made her début there as *Santuzza* in "Cavalleria Rusticana," in which she won such approval that Mascagni sent her a letter of congratulation. She appeared in a number of other performances there and then went to Berlin to continue her study and operatic career. Thence she went to London, where her success in the Russian season led to her engagement for the Boston Grand Opera Company.

She will make her American début as "Madama Butterfly" in the Boston Grand Opera Company when it opens its season on Oct. 4 at the Chicago Auditorium, in conjunction with the Pavlowa Imperial Ballet Russe.

LOCAL ARTISTS OPEN SEASON IN CHICAGO

Miscellaneous Program Given
Finished Performance by
Musical College Faculty

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Sept. 27, 1915.

OUR musical season usually opened in former years with a concert given by some visiting foreign artist and at least two weeks later than the present season, which was inaugurated last Sunday afternoon at the Auditorium by members of the faculty of the Chicago Musical College.

A program "popular" in character was given with exceptional artistic finish before an audience which comfortably filled the theater. Of exceptional brilliance and musical worth was the violin playing of Leon Sametini, whose performance of the Introduction and Rondo (Concerto No. 1) by Vieuxtemps, was distinguished for its nobility, its technical perfection and its charm of tone quality. He was also heard in short pieces by d'Ambrosio, Dvorak and Borowski.

Rudolph Reuter, the pianist, began the concert with the conventional "Berceuse," by Henselt, and "Alborado del Gracioso," by Ravel, an ultra-modern composition. Mr. Reuter's command of the piano is complete and, though somewhat at a disadvantage in being placed first and last upon the program, he made a remarkable impression with his interpretations. These include, besides the above, the Grief "Nocturne" and the Liszt "Wald-rauschen" and "St. Francis Walking on the Waves."

Contralto in Good Form

Mrs. Rose Lutiger Gannon, the contralto, was heard in Ponchielli's "Voce di Donna" from "La Gioconda," by Ponchielli, and a group of three songs by Franz, Paladilhe, and Grieg, and earned the favor of the audience.

Burton Thatcher, baritone, in the aria "Eri Tu" from Verdi's "Un Ballo in Maschera," disclosed exceptional musical qualities and in songs by Rubinstein and Raff, strengthened the favorable impressions he made earlier in the day.

Naomi Nazor, soprano, was heard to good advantage in the Ballata from "Il Guarany," by Gomes. She has a fine voice of dramatic quality, but was ill-advised in giving the "Cry of the Valkyrie" as an encore. Edoardo Sacerdote, Karl Reckzeh and Marie Simmons served as the accompanists for the various soloists.

After the concert members of the faculty and other local artists of the city, including Rudolph Reuter, Mr. and

Mrs. Sametini, Mr. and Mrs. Heniot Levy, Mr. and Mrs. Audoph Muhlmann, Mr. and Mrs. S. Buchhalter, Mr. and Mrs. Walter Knupfer, Mr. and Mrs. Maurice Rosenfeld, Mr. and Mrs. Edward Schirner and others were tendered a banquet by Louis L. Seidman, well known as a musical enthusiast, in the Pompeian room of the Congress Hotel.

Calvé in Vaudeville

Emma Calvé made a distinguished success last week in vaudeville at the Majestic Theater, where, with Signor Gasparri, tenor, her husband, and Romualdo Sapia, accompanist, she gave the "Habana" from "Carmen" and other arias and songs. It was her first vaudeville appearance in Chicago. She still retains her fascinating personality and remarkable vocal mastery.

Marie Kryl, the talented artist pupil of Heniot Levy, has been chosen piano soloist for the first tour of the Chicago Symphony Orchestra under Frederick Stock. She will be heard in Rockford, Quincy, Indianapolis, Springfield, Louisville and other cities.

M. R.

Evelyn Fletcher-Copp Returns From Pacific Coast

BOSTON, Sept. 27.—Evelyn Fletcher-Copp, one of the most distinguished musical educators of the country, has recently returned to her home in Brookline, after four months spent on the Pacific Coast. Mrs. Copp is the originator of the Fletcher Music Method, and has recently published a volume entitled, "What Is the Fletcher Music Method?" While in the West, Mrs. Copp conducted large classes and gave eight lectures at the Panama Exposition. In Los Angeles she was the only Massachusetts woman lecturer, and gave a compelling address before the National Federation of Music Clubs on "The Creative Ability of the Child in Music." Her lectures both in Los Angeles and San Francisco were attended by large audiences.

W. H. L.

Muck to Play Music of Loeffler, Carpen- ter and Schelling

BOSTON, Sept. 25.—Dr. Karl Muck is not given to announcing programs in advance of the season. However, we now know that Beethoven's Seventh Symphony will be on the opening program and that Charles Martin Loeffler's "Mort de Tintagile" will figure on the second program. Among the novelties will be John Alden Carpenter's "Adventures in a Perambulator," a symphony or symphonies by Mahler, a symphony in E Flat by Georges Enesco, and Ernest Schelling's Symphonic Variations for piano and orchestra. Dr. Muck would like to perform Richard Strauss's Alpine Symphony, which is now ready for performance, but it is said that Strauss's demands are too exacting. For instance, the score requires twenty-four horns.

O. D.

The Baldwin Piano

Grand Prix Paris, 1900
The Grand Prize, St. Louis, 1904

Beautiful quality of tone, with a charm of its own
Distinguished by great durability

The Baldwin Piano Co.

142 West 4th Street, CINCINNATI

HENRY MILLER

F. HENRY F. MILLER & SONS
PIANO COMPANY, BOSTON

PIANOS

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Office 27 Union Square NEW YORK

Send for Illustrated Art Catalogue

The EVERETT
PIANO

One of the three great
Pianos of the World

The John Church Company
Cincinnati New York Chicago
Owners of
The Everett Piano Co. Boston

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 Niagara Street
BUFFALO, N. Y.